

HEART ATTACK

ISSUE 50 | THE FINAL ISSUE | FIFTY CENTS

BULLETS IN

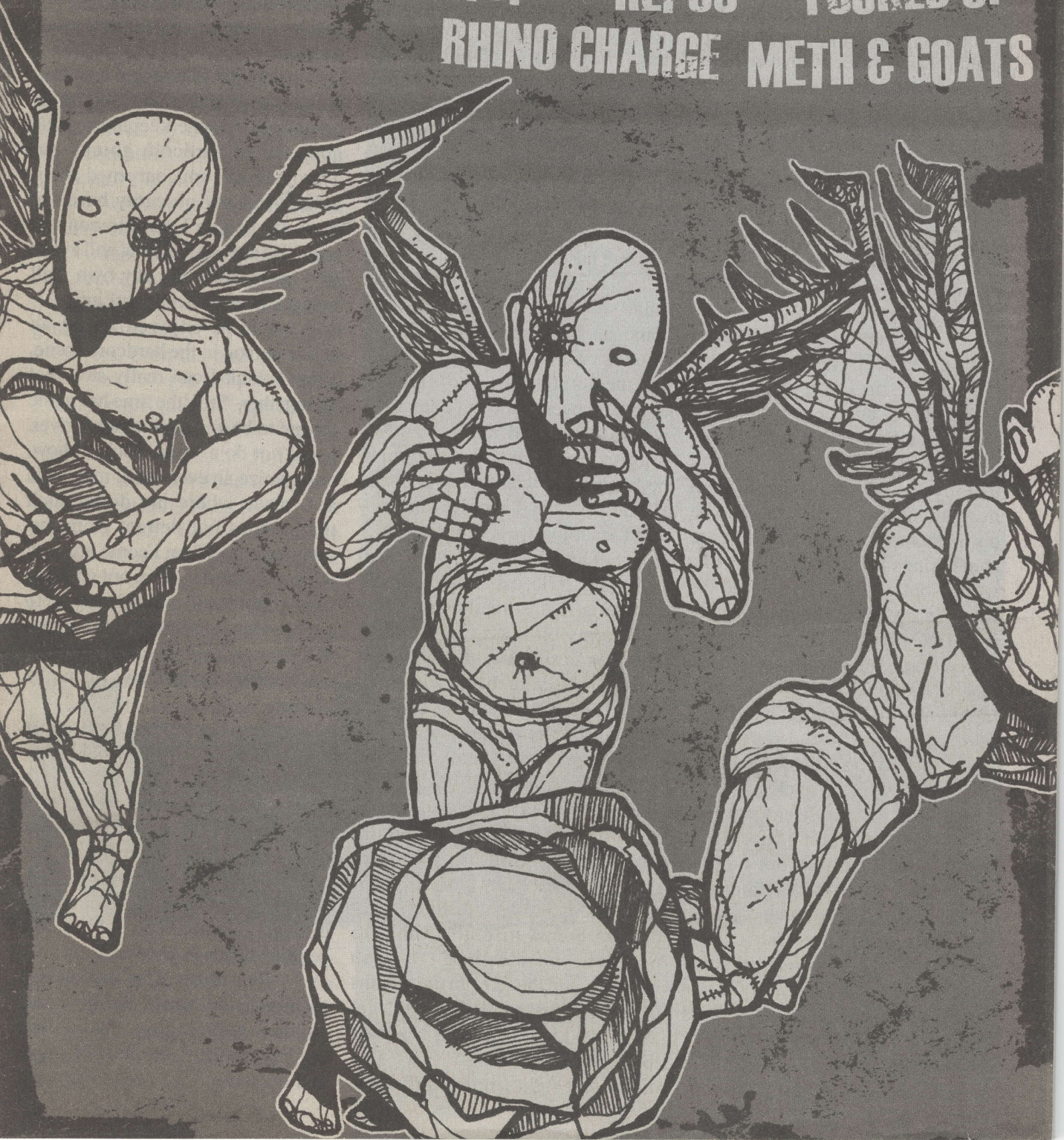
DEAD STOP

REPOS

FUCKED UP

RHINO CHARGE

METH & GOATS



This life gives us too many avenues to go down.

A lot of my life has been defined by my accomplishments. That isn't to say, that I am someone who has risen to particular heights. But, when something needs doing, I do it. Usually, you can count on me. Often enough, I have said yes to too many things and find myself unable to say (or admit) that I cannot do this or that, and so instead I am left overburdened and burned out. I would like to think that I can do everything simply because I am willing to do the work. It used to be that I would just give up whatever free time or me time I had to make sure everything was done and orderly. I would make (or I *do* make) a great fascist.

So I went in with high hopes that I could keep HaC going, work full time, be the chairperson of my co-op board, and be a responsive parent to my newborn. This was a pipe dream. I started to understand that my son was a wonderful, high need infant and that I wanted to be his mother every moment. There are some things I still need to do—like work—but when I started to do the triage in my head, the many issues with HaC became clearer. For one, I used to stay up nights working on HaC and, thanks to Xander, I now have a 9 p.m. bedtime. No shit, 9 p.m.

We have always had certain difficulties; such is a punk magazine and such is the way Kent and I do things. We'd rather just do it ourselves than figure out how to share the responsibility and/or just let go. And for this reason, there are too many things that fall on our shoulders. This intense personal relationship with *HeartattaCk* has lead to it greatness, but also to its downfall. After twelve years of essentially one month off-two months on (year round) for very

busy people with limited free time, the way out started to look dang good. And so the debate started. Do we stop? Do we change? Do we break free?

My answers came in the form of Xander. He needs me, I need him, and we need the time. Lately, when I carry him and we get close to my computer he starts to fuss. When I was editing the top tens for this issue, he started to pull himself up on my chair and cry for me. He wanted me to stop right then and, fuck, I wanted it to, too. His needs and my need to be there for him do not allow the kind of time I need to do HaC. Plain and simple, this one has to go.

I find myself searching for other shortcuts, too. I went from someone who used to fill up every hour with tasks and plans and schemes, to someone who is looking to free up every moment I am not at work. More and more, I am reprioritizing. I want the freedom to be his mother when I come home. He deserves and requires more—and I want to give it to him.

There is a new school parenting style called Attachment Parenting that is really just a few new terms on classic mothering. The idea is simple... be with your baby. Take your baby with you. Wear the baby in a sling or carry them throughout the day. Don't leave them in a crib to fend for themselves. Sleep with your baby as much as it is comfortable for you all. Go to the baby when s/he cries. Breastfeed as long as possible. Parent your baby and grow a special relationship. Attachment Parenting prefers breast to bottle, sling to playpen, co-sleeping to crib sleeping, and the like. In the months of my pregnancy, I thought a lot about the kind of mother I wanted to be. When I followed "rules" that didn't feel right I ignored them. I

have gone against the "good advice" of others in search of the natural fit for me and my baby. In following my own instincts, I find this style of parenting backing up what I feel. I want to be with my baby. I want to parent. I want to encourage communication and enhance the bond with my child. I love him too much to not be his mother each moment.

My job allows me a certain amount of social connection and a good dose of time keeping myself apprised of hardcore goings on. This helps as I am concerned about fading—not into obscurity, but away from the people I want to connect with. If I am hidden, how will I ever find my peers? For my own well being, I need to keep working.

I have enjoyed being an active person in the hardcore scene. I don't think I can really stop that all together. Still, the time has come for me to be a taker and not a giver. I will not do a 'zine, book a show, or organize an event until my son is at a place where my doing such things does not detract from our relationship. When I come home at the end of the day, I am not going to be any more active than listening to a record when we play with blocks. Which is probably as much as many HaC readers do right now, minus the blocks.

I am hoping that this issue is not the end. I am hoping that lots of folks keep going with 'zines, with projects of communication, with spaces to share ideas and get things done. I am proud of what HaC has contributed but I know there is much work to be done. This scene cycles through people too quickly to ever be done talking about issues.

For those of us that choose to breed, the world we give our children is fucked up. We poison our environment, our relationships, and ourselves. We need to get past

a lot of selfish issues before we can overcome our largest hurdles. Sometimes I wonder if the human race can actually get there. It does feel like global warming might be our end game. That perhaps our fates are already sealed. I'd like to put out there that it isn't just about my child, but the world's children—human and animal. The cycles that have just begun or are yet to come will bear the burden of what we do right now. So it is time to get our act together, for ourselves and for our neighbors. I'm taking about environmental unity, man.

And now to the thank yous. To the readership, love us or hate us you've kept the wheels turning and contributed much over the years. To the columnists, to your collective genius and insanity. To the steadfast reviewers, even the ones I have to brow beat to get reviews back. Thanks especially to our current reviewers—but even more especially to Marianne Hofstetter who was always willing to do fifty well-written reviews on the fly. You rule. To Keith Rosson and Nate Powell whose awesome art have graced cover after cover and page after page of this 'zine. To Joshua Peach and Sean Scallen for photos. To Leslie Kahan, the only person with whom I could joke about someone's bad formatting with *and* played good cop to my bad cop so many times. Congratulation, esquire! To Xander and Brett, for supporting me and finally making me realize that I need to get a life. And to Kenty... as our friendship enters its thirteenth year, I am so happy that you will finally have a break. Vacation here we come!

This 'zine would be nothing without all of us. DIY gives us the tools and challenges to rise above, create, and change. Use it wisely and go start your own fucking 'zine.

—Lisa

PART 2: The positive

I wasn't sure how I would close this chapter. Lots of ideas passed through my head, but ultimately there is only one message that has extended it's long tentacle through both *HeartattaCk's* 12 years as well as through my adult life.

Rather than detailing the success and high points of doing *HeartattaCk* I will instead leave with that message. This is important to me. It is the message that I have been proclaiming for nearly 25 years. This is my core belief. I give it to you one last time within these pages.

There is no truth. No history. No religion. No god. No right. No wrong. No good. No evil. No answers.

Everything is bullshit. Lies and deceit. Manipulation.

Everything that comes before you was created by men and women no different, no better than yourself. It was all made up.

Life is what you make of it.

You are your own god.

Design thyself in thine own image.

I started *HeartattaCk* because I felt that it was necessary. I did it because that was the only way it would be what I wanted. I did it because I could.

I am nothing special. I possess no skills, no great abilities, no talents. I am just a man, like any other. The punk culture opened a door of possibilities; you can do it. And so I did.

That is what brought me to punk. It was an open book waiting for me to inscribe my pages. I did my part. I said my piece. I made my points.

Now I am ready to move on. I didn't start *HeartattaCk* for you. I started it and I did it for me. And me alone. It was something I wanted to do. So I did it. And now I want to stop, so I stop. As this chapter closes another shall begin.

It was a great experience. But what I have to offer in the end is exactly what I had to offer in the beginning.

If you don't like something then change it. Don't wait around for other people to entertain you, to enlighten you, to empower you.

Get to work. Open some doors. Take some action.

- Kent / Ebullition

DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.: \$5 box = 20+ 'zines

\$10 box = 35+ 'zines

Canada: \$10 box = 10+ 'zines

World: \$10 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

PRINTING:

HeartattaCk is printed with soya inks on recycled paper. Recycle it.

STAFF:

Chuck Franco, Cole Jones, Steve Snyder, Brett Hall, Nate Wilson, Mike Vos, Matt Average, Dave Johnson, Mike Ott, Amy Wright, Marianne Hofstetter, Katy Otto, Danny Ornee, Tim Sheehan, Kent McClard, Lisa Oglesby, Chris Duprey, Katy Oto, Mike Haley, Weston Czerkies, Mike Priehs, Cole Barrington, Chandler Briggs, Tyler Humer, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

EDITOR: Lisa Oglesby

LAYOUT: Kent McClard

BACK ISSUES:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC cost varying amounts based on where you live:

U.S.A.: \$1.50 each (1 copy)

Canada: \$2 each (1 copy airmail)

World: \$5 each (1 copy airmail)
(\$6 to Australia/New Zealand/Japan)

When ordering please specify which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

ISSUES STILL AVAILABLE:

- #22 Women's issue part I
- #23 Women's issue part II
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #35 Pushead/Submission Hold
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #44 Kodan Armada, etc...
- #45 The Rites/Spectacle, etc.
- #46 Caustic Christ/Zegota
- #47 Funeral Diner/Work issue
- #49 Iron Lung/I Object, etc...

All other issues sold out!!

HeartattaCk #10 is a compilation LP available from Ebullition.

Cover art by Keith Rosson

CLASSIFIEDS

SEVEN INCHES TO FREEDOM HC/ PUNK Fanzine. DIY & records, Fuck Yeah! Issue 2 has articles on Bleeding Rectum, classic comps, Ireland HC, "My First Record" stories & more. \$1/trade to: 2163 Hoople St./Ft. Myers, FL 33901

HERE YE/OBEY/ACHTUNG! DRUG CZARS 7" "On Venus" \$5 PPD U.S./\$6 Can/\$8 WORLD Features ex-members of THE EAT & ROACH MOTEL. For a catalogue of soon to be excessively worthless indistinguishable tripe send \$1 or 3 stamps to: Up Yours, Luv!! Records c/o Freddy The Bastard/P.O. Box 220908/ Hollywood, FL 33022

DWELLING PORTABLY (POB 190-HA/ Philomath, OR 97370): How to live WITHOUT high rent/taxes, codes, big investment. Readers tell what works and what doesn't. "Practical solutions to... DIY housing, health care, food, travel"—*HeartattaCk*. \$1. Back issues 6/\$5, 13/ \$10, 30/\$20.

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heartattack

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IS THIS THE END?



there are a group of us who think this medium is
important in the hands of the **PUNX.**

we are SHITWORKERS, COLUMNISTS & CONTRIBUTORS
to this zine who are interested in CHEATING DEATH.

some of us say: **FUCK THE INTERNET**
FUCK MYSPACE
FUCK BLOGS

while those things serve a purpose, they're not
in the hands of the punx, they don't represent us and
we can't rely on them. we need these physical
documents, not only to connect us now, on our own
terms, but to preserve our history.

we believe in punk as a means and not an end.
it's one of the reasons we get out of bed and it
keeps us living & fighting. **SHIT IS TOTALLY FUCKED.**

this new zine isn't the answer, but there are amazing
people out there doing inspiring things and we want
to help keep people connected to that. if this appeals
to you, you can get involved.
get in touch, we need
your help.

in other words
we're continuing heartattack
with a new name and address
send your records, zines, letters, and
contributions to:

GIVE ME BACK
PO BOX 73691
Washington, DC
20056

givemebackzine@hotmail.com

HearattaCk,

I am a dumb ass, backwards, redneck from South Carolina. I live in a tiny town called Scranton, SC. It has no stoplights, about 14 churches, 800 people and is best known for a bar-b-que restaurant and for being a speed trap. To further round out your stereotypes, I actually live in a mobile home, a trailer if you will, about 40 yards from a railroad track. But, I have graduated to a doublewide in the last year, so I am living high on the hog. So, essentially you can take everything I am about to say and discount it on the account of where I live.

I remember the very first issue of *HearattaCk*. I was excited to get my hands on it. I used to order quite a bit of records from Old Man McLard and finding out that he was going to put out something that would offer me an alternative to MRR was orgasmic. Needless to say I have been a HaC reader for the whole span of its existence.

After reading Kent's writing in #49, I was a little shocked to find myself rehashing all battles that have been waged in the pages of this 'zine. There has been lots and lots of shit-sliding through the years. Mind you, that is not always a bad thing as discussion is a critical tool in the development of ideas. Still, I can see how Kent and the others would get fed up with working your ass off to be somebody's punching bag. It would be different if HaC was the printed equivalent of the Rush Limbaugh show where Kent used his position to shit on all those who dare step in his path. But, throughout the years HaC has been an amazingly open forum in my opinion and served a crucial function to the DIY hardcore punk scene.

Coming from the late '80s and into the '90s, I can remember the days of the "fest" and the list of bands and workshops and roundtable discussions. Oddly enough, I can remember listening to people argue about McClard and how he was exactly what he said in his column; either a PC faggot or a sexist, racist, right wing asshole. I can remember people telling me to boycott Ebullition for this reason or that. I can remember the More Than Music festivals and the amazing amount of drama that seemed to take place.

Still, I looked forward to getting a copy of HaC in the mail. I liked reading the reviews. I even had bands that I played in reviewed. Sometimes we got good reviews, sometimes not. But, I never took offense to any reviews. To each their own.

I liked reading the articles and letters. I enjoyed seeing how things changed over the years and how the new breed thought about things.

But I think more than anything, HaC is an example of why and how punk can be a viable tool and a true threat. Like it or not, it made a lot of people think. It made a lot of people angry. And it probably made some people sad. Punk works. Not all the time, but it does work. If you want proof, just look at me. I am 32 years old, live in a small town in the Bible Belt, have no other person within 30 miles of me that even knows what the hell HaC is and yet I am writing about how I will miss it. I have played in bands, put out records, and toured two countries playing in basements and sleeping on floors. If that isn't proof that punk works then I don't know what is.

In the end, I think HaC was living proof that punk is not so much a movement, but a

lifestyle. It is bigger than all of the seemingly petty shit that can occupy our minds. It is ever changing and dynamic. In my opinion, it transcends all of the flighty trends and causes that come and go like the wind. It will be here long after we are gone. It is the foundation built on the precept that we can live outside of the mainstream. We can choose our own destiny. We can be happy and productive in whatever method we wish. We can enjoy our lives while trying to make a positive difference.

Though this might be a sign of the times that hardcore punk as I know and love it is forever changing with the onset of the information age, I truly hate to see HaC go.

Thanks to Kent, Lisa, Leslie, and all the other thousands of people that contributed to HaC.

—Evan Sellers of Scranton, SC;
evansellers@sc.rr.com



Kent,

I have been reading HaC since it came out. I'm almost 30 now, still get records from Ebullition, still read the 'zine and still feel a connection to the scene I grew up with. I have a baby boy now, 5 months old, who I play my collection of records for. (He doesn't care yet. But I'm trying.)

I just wanted to say thanks for *HearattaCk*. I know you get alot of "Kent is blankety blank" crap from people. Remember there are hundreds who love the work you've done and just don't write you. People like me who have literally read every issue for years, listened to the same records, followed the music and stayed out of the little dramas that (understandably) frustrate those who try and be a part of hardcore. HaC has been an amazing part of my life—a connection to others who cared about alot of the same things, which at times is hard to find wandering in this bizarre and awful capitalist world we live in. My friends and I, all of us growing older, have a running joke. When we get on a "no one is like us" tangent, or a "so and so has an SUV and drinks Pabst now" complaining jag, we always say, "Well, then there's Kent McClard." A little facetious—but it honestly perks us up at times. And now, you're letting the 'zine go. Maybe it's time. But damn we were glad to have it for as long as we did. So, thanks. And enjoy the vacation.

—Ryan Barker



Hey Lisa,

Thanks for sending that box of the latest *HearattaCk*. I always enjoy reading it. it's also nice when Cristy Road says flattering things about us/me.

Anyway, I understand your reasons and logic and wanted to say that I think it's an important decision and I support it.

However, I found it really distressing for you to say that 'zines and print are dead. I think this sentiment echoed CAUSES 'zines to be dead. While, music news may not primarily be communicated through 'zines anymore, print is alive and well. Hell, we sell more 'zines than ever. We publish more 'zines than ever.

Those were the only words in the whole issue that stung me though. Granted, it's a soft, sore spot.

Take care,

Joe Biel of Microcosm Publishing;
ragssinyourstabwounds@gmail.com

Joe,

I am so GLAD you wrote in about that.

While I think I am right for many aspects of fanzine-dom, and especially with *HearattaCk*, the fact that everyone has been agreeing with me has just been depressing. I actually see *Microcosm* as the one great example of how 'zines can still thrive. Simply put: do good shit. Its refreshing to hear someone fighting for 'zines and taking a stand to keep punk media going. I respect *Microcosm* beyond words and I'm hoping with time you prove me wrong.

Fingers crossed — Lisa



Hey you people at the *HeartattaCk*!

I'm writing to you because of Kent's column in #48. Because I hope that Kent is reading this (although it is the normal *HearattaCk* e-mail address I'm writing to and I don't know who is reading this), I'll continue to write with you. My name is Rudi and I'm a 22 years old boy from Vienna in Austria.

First of all, I have to thank you! You know, the last one or two years sometimes I got this really weird feeling. I wouldn't say it feels ugly or something like that. It just feels strange. It is the feeling that mankind somehow needs to be destroyed, to give nature back its original shape. Sometimes I would just sit around thinking: "wouldn't it be better if mankind would have never been existed on this planet." and stuff like that. But I always thought about it, as maybe a symptom of myself, when I was feeling bad or sad.

But in the last months the feeling began to get more rational. I started to figure out that mankind is a big problem on this planet. I started to think of my imagination of heaven (I don't believe in any higher powers or stuff like that, I use heaven as a synonym for lets say the best place possible) and always saw animals and plants but I could never imagine any man or woman in this picture. So I started to think about it.

Then I saw the design of the new La Quiete discography CD. If you don't know it you should look at it, it really looks great! And I was running to my roommate: "Look they seem to have something like a common sense with me!" Although it is a bit disproportionate to judge this by only one cover but you know...

And in the middle of this thinking process I read your article! Thank you. You made it much easier for me to find the words that I was searching for so long. And your article really reflected a part of myself, and of my worldview. Although my view isn't that extreme. But lets face it, I don't know what my view on this topic is. I have just started to think about it. But now lets get to the point, I got some ideas when I was reading an article about "symbolischer Ineraktionismus" (I really don't know what this term means in English) that text helped me shaping some ideas you might find interesting as

well.

Every animal breed on this planet has its niche where it lives in, its place to live, in this niche the animal is the king. The animal knows how to live in this niche. Every animal has its own, and when two animals try to live in the same niche, they will fight until one is eradicated, or banned to another niche. Darwin's laws...

BUT: Mankind does not have its own niche. It can choose its niche! And right now it chooses the whole earth as its niche. AND Animals can only LIVE in their niche BUT mankind can CHANGE its niche (as you showed with agriculture).

So combine one with two: Mankind chooses the whole earth as its niche. Means: Animals getting in our way will be destroyed or will get banned in a niche that is okay for us (like animals in a circus or a zoo). Niches in which we can not live will get transformend until we can live in it.

This is an important difference. So if you combine Darwin's Theory with your (I'm still a bit afraid to say our) thoughts it makes it really clear what all this is leading to. A planet only with animals that don't get in the way of mankind, or will get destroyed, or will get new homes in the circus. That's it.

But beside my own ideas on this, I have some questions to you:

First: What are your ethnical principles towards other people? Why am I asking this? Because my own ethnical standards are something like: be nice to other people as long as they are nice to you. In your article you describe some of your ethics, like being vegan which I totally understand.

But if it comes to other people I think the only way how you can act is like getting out killing a lot of people before they are killing you, or trying to find a way to chemical weapons which kill humans only. This is no joke. I mean you said that it may be impossible to convince mankind to stop to write and start live on as a hunter and gatherer society. So what is the other solution: Death to all humans.

Second: Aren't you working against all your principles when your releasing records, doing *HearattaCk*, and even writing me a reply mail?

What I want to say is: With that extreme world view like this, I think you (not you as a person but we) are incapable to act by your own principles unless you act the really extreme way like killing people or at least killing yourself.

That's what I wanted to ask you, because I can't stop to think about your article and about how I see it. And I don't find any argument against it, only arguments that confirm it.

So I hope that you could read my mail well, although my English isn't that good, and I often was searching for the right words to match my thoughts. (I mean that's hard for me in German, and now in English...)

I hope to get an answer, maybe we start a small discussion about this topic... I hope your doing well, and I hope you will do well in the future.

Love,
Rudi Braitenthaller
r.braitenthaller@gmx.net

Rudi,

In my opinion human kind will indeed eradicate all animal and plant life that gets in our way. The only species that shall survive will be those that learn to occupy those few niches that we simply don't care for. And, yes, I can see a certain logic in waging war against human beings and even in suicide. But I don't think it would make any difference. An individual human life is pretty meaningless; mine included. My death would not cause change anymore than if a few 100,000 people suddenly disappeared.

The inability for human beings to live in coexistence with nature is a systematic problem. The world's human population will soon be something like 7 billion people. It will take a global disaster to change our course. There is nothing that you or I can do as individuals to change this fact in a fundamental way. You can't stop that disaster nor can you speed it's arrival.

So live your life. Do the best you can. Promote the things that you value and hope that human kind will wake up before the disaster strikes. A lot will change in the next 20 to 30 years; the end of cheap fossil fuels, climate change, pandemic disease, population explosions. Maybe a small scale disaster will alert us to the large disaster, but maybe not.

Quite frankly, I simply do not think that we as individuals can make any difference, which isn't to say that you shouldn't try. But suicide or a personal war against human kind are pretty drastic and ultimately ineffectual choices. I would recommend trying to find a path that allows you to enjoy life while also promoting your points of view. — Kent



Hi,

I just read Lisa's introduction to the HaC's issue #49 and was disappointed to learn that this wonderful 'zine will not be continued. Despite my chagrin, I wanted to emphatically thank you—all those who have worked on this 'zine throughout the years—for your commitment to producing a thoughtful, thought-provoking, and entertaining publication. For me, *HearattaCk* was one of the first mediums I encountered that held no taboos and openly discussed any issue, in promotion of a 'think for yourself' attitude. I greatly appreciate this. Also, funding and creating this magazine for multiple years in an honest, independent, and truly Do-It-Together style is commendable and inspiring. I am sad to see *HearattaCk* end, but know that in the process you made a major, positive, long-lasting difference in my life, as I am sure you did for many others. Thanks again.

Take care,
Christopher; Fight_the_mustache@yahoo.com



Dear *HeartattaCk*,

Let me start off by saying I'm not the post PC guy in the world. That being said, I'd like to think of myself as a well-rounded intelligent individual. However, I found a bit of irony in James Fella's writing in *HeartattaCk* #49. As I was reading said article I thought to myself, "James seems a bit like myself, willing to stand

up in the face of adversity" but I was wrong, very wrong. After several paragraphs of why it is immature and wrong to have lyrics making fun of the disabled he then went on to praise a band by the name of AIDS Wolf... Did I miss something here? It's wrong to make fun of someone who is mentally retarded but AIDS is not taboo? Sorry James, I'm going to have to draw the line here. There is nothing funny about AIDS, but perhaps the reason James happened to overlook that is because no one close to him has ever been affected by AIDS. He does work with the disabled though, so making fun of them is clearly off limits. Maybe James should look at the bigger picture, not just focus on his own little world in Corntown, Arizona. He also went on to compare said band to another band called Arab On Radar. Am I to assume James does not have any friends of Middle Eastern Descent? It's good James is looking out for the disabled and those around him, but maybe he should think twice about how prejudice and debilitating illnesses have affected people out there before he sings the praises of AIDS Wolf or Arab On Radar again.

Yours,

Carl Bixby

P.S. I borrowed a friends email to write this letter, so I'd appreciate if it was not included, I myself do not use email but I felt it necessary to voice my opinion about such a pompous ignoramus.

Dear Carl Bixby,

(Note: To address personally, I am friends with several people who are of Middle Eastern descent and, often times, I find myself ready to blow up on disrespectful college students who are in the same places as I am while trying to enjoy and understand and eat and take part in cultures other than my own. As far as AIDS, I myself have never known someone directly related to me who has had aids.)

Believe it or not, even in "Corntown, Arizona", there are both people who have AIDS AND people who are of Middle Eastern descent. Also, while they may not have my favorite band-names in the whole world, neither AIDS Wolf or Arab On Radar have songs that propose (even if sarcastically) that it's okay or they enjoy laughing at, belittling, etc. humans who are infected by the AIDS virus or who are Middle Eastern (Arab).

(Though it's not my place to really explain, I suppose.) AIDS Wolf is a reference to a giant rat that lived in the walls of a house where several members experienced one of the most amazing shows/fun times in their lives. The occupants of the house referred to the rat as the "AIDS Wolf;" it was tagged on the wall behind where the bands were playing, and so it was there in their faces throughout the entire course of that night.

I don't know why Arab On Radar were called Arab Oh Radar. Nothing about an Arab On a Radar is offensive to me, it's not really saying anything in any direction. I think it's just strange, out of nowhere name for a band that had a strange, out of nowhere sound. Also, in the equation of comparison here, calling or labeling someone a "retard" is not the same as calling someone "Arab." It would be more like "Towelhead On Radar" or something equally lame.

If AIDS Wolf had lyrics that touched on

why members of our society who have AIDS are subhuman or if Arab On Radar has lyrics that touched on racism in any sort of negative way (as they don't even do so in any way at all, that I was ever aware of), or if either band made references to members of those populations in a way that was making a joke out of them, I would not be okay with any of those scenarios either. Just like I wasn't okay with "I like laughing at retards," which was clear and direct, as a lyric in a song.

—James Fella
jamesfella@hotmail.com



Lisa,

I've been reading *HeartattaCk* for a little while. Not more than a couple of years. And whenever I can get it—I live in Minot, ND. Usually trips to Minneapolis. Well, anyways—I'm just 20—I thought I'd say I kinda feel a little of what came across in your letter to readers this month. Twelve years is a long time, you did a lot. And I've really enjoyed it. I've been running (with a lot of help) a music venue in these parts for about 3 years, and the latest building we were in has just been sold, we're homeless again. Well, I'm not sure if I want to put the time in anymore either. It can be hard. I'm not saying I have any idea of what kind of time you've put in at *HeartattaCk*, and I don't really know why I'm writing. Your letter just struck a chord. I'll miss it!

—Billy Luetzen
billyluetzen@yahoo.com



HeartattaCk,

Hello all. I got issue #49 today and so far have read Lisa's and Kent's editorials. I wanted to make it known that there are some people (I would imagine quite a few, despite all the negativity you hear) who are quite saddened by the cessation of *HeartattaCk*. I look(ed) forward to getting each issue of *HeartattaCk*. I always read it from cover to cover, even the interviews with bands and people of whom I've never heard. That's one of the best parts—exposing me (and others) to new bands, art and ideas. I will be profoundly sad to see it go. The letters were generally... interesting, to say the least. I also definitely, definitely appreciate the standards by which you've run *HeartattaCk* and stuck to the entire time. No compromise.

It's weird how people are so outraged by things that you do, as if you are the state sanctioned 'zine of hardcore, as though there are no others, as though you are the hegemonic voice. There are a ton of other 'zines and websites and whatever else out there. I can't understand the position of becoming infuriated that someone will not review your record. It's your 'zine, your choice. What the fuck? And seriously, I believe that people should play music cause they love it, not to sell it. If it sells, that's fine, but if that's someone's primary motivation, or one of them, then that person or group of people has nothing to do with me.

I'm not at all getting down on you for your choice. I have no idea what it's like to even

do a 'zine, let alone run one that has many external obligations and relationships involved with it. Your reasons for ending it make total sense. You should be proud with what you've done over the years. If nothing else, you know for a fact that you made a big impact on at least certain aspects of hardcore. The hate mail proves it. Thanks for being there and sticking it out in this form for so long.

xxx,

Christopher Hayes; chrisxpinko@yahoo.com



Hi Lisa,

Very long time no talk! I've been meaning to send an email in regards to the birth of Xander, but obviously slacked off...then I picked up HaC #49 last week and found out about the impending end and decided to get off my ass.

As for the death of HaC, it just seemed that I needed to take a moment to thank you and Kent for all the years of hard work and dedication that the magazine represents. I know I'm too late to get this into the last issue, but I still felt it was important for me to acknowledge how much I enjoyed the fruits of your labor, and what a positive impact I believe HaC had on a scene which has been a part of my life for too many years now. I still remember when Bury Me Standing was interviewed for #30, and how much it meant to me to be recognized in those pages I had always somewhat revered... and to have the chance to voice our ideas and emotions to many who may never have been exposed to us otherwise. I looked forward to each issue I read, enjoyed getting them out to kids here in Tucson, and still found it a worthwhile read even as my involvement in said scene waned significantly over the last couple of years.

Anyway, I hate to seem trite or melodramatic, but I really do appreciate what HaC brought to the table. I also realize what an enormous task it has been for you both (and Leslie in the past) to put it all together, year after thankless year. Issue #50 seems like an appropriate number on which to ride into the night. Despite any doubts either of you may have, the magazine was necessary, relevant, and will be missed. Kudos to you both, and to all who helped in earnest to make it happen for more than a decade.

All my best... sincerely,
Brendan DeSement



Dear Lisa, Kent, et al.,

Yesterday, when I went to the post office and picked up the box of issue #49, I was in such a great mood. I always look forward to getting the box of the new issue of HaC. Even before I destroyed them, it was always a good day when I got my hands on the newest issue. I page first to the 'zine reviews to see if any 'zine I or people I know sent in have been reviewed, then to the columns, and then I settle in a go through the music reviews with a pencil, marking the entire back up. HaC has long been the only 'zine I trusted the music reviews of: a perfect mix of passion and cynicism. (The especially acid ones are good for reading out loud during a slow

hardcore matinee at ABC NO RIO.)

So, getting back to yesterday, I had the box of 'zines and was extolling the virtues of HaC to a friend who had yet to make the 'zines acquaintance. As we sat down to read it together, I read that this is to be the second to last issue. I got a small lump in my throat and I don't know how to feel.

Lisa, it is awesome that you have your priorities worked out so that you know you need to bring HaC to an end in order to be more fully in your kid's life. While I fully respect this decision (and know your kid is lucky to have a mom who is as passionate at whatever she does as I get the feeling you are), I can't help but be jealous. I mean, what to do now that after issue #50 no more boxes will be waiting or me at the post office? How am I supposed to wade my way through new music without HaC reviews? Where will I find another publication that has the most convincing balance of what I experience my life to be as an ever-older-growing punk/hardcore kid; hope, inspiration, and perpetual burn out.

I will always hold a small place in my heart for HaC. Best of luck in all future endeavors. Thank you for keeping it going as long as you did.

Much love.—Lizxnn Disaster



Kent,

First off, here is some postage for *HeartattaCk* #50. Please attempt to get me a copy. I want to truly, from the bottom of my heart, thank you for sending me the last issue and, Kent, the demise of your 'zine saddened me. I find it unendingly disturbing that anyone can judge you for not only the opinions of others, but for even your own! If I don't agree with someone, does that necessarily make them wrong? Or me right? It is a crying shame, Kent, but I TRULY empathize AND sympathize with your plight. I'm sure it is tiring and no matter how hard we all may try, one thing is certain and that is that time passes, with all its joys, but also with all its scars and all the battles won or lost. I am not trying to give you a lame ass pep talk, Kent, and I don't know you and you don't know me. But I do know that your actions, the fact that you did a sometimes-thankless task, and did it for so long, speaks volumes of your character. It doesn't matter what the content was; the mere fact that you DID it is what is important. I wish I had sometime in my life such as that, that I could be as proud of you as you SHOULD be. Look, I won't lie, I didn't necessarily agree with everything I read, but Jesus H. Christ, SO FUCKING WHAT! I still found opposing views interesting to read, to contemplate, and to consider. I don't know, maybe I'm just a freak, but I fail more and more to understand the lack of willingness on the part of some people to just consider! To me, militant thinking is militant thinking, whether it is considered "left" or "right," "liberal" or "conservative." I could care less if a person is an atheist or a believer in God, if either one is not at least WILLING to listen without hate, what is the difference between them? Fuck, I don't have any answers, and the older I get I only seem to find more goddam questions, but being as I am incarcerated, it doesn't say much, does it. My

point is, I just want to thank you for all you have done. *HeartattaCk* will be missed. Truly, a place that gave a forum in print for a different way of doing things, a different way of listening, to music, to discourse, to MANY things, is going to leave a blank spot I can only hop someone now fills. Kent, may good things come to you, and thanks.

Sincerely-Jonathan Jarden #1044792

Jefferson City Correctional Center 3C-

218/8200 Fenceline Rd./Jefferson City, MO 65101



Kent McClard,

Greetings!

When I first received issue #49 and saw Cristy Roads cover and then that there was an interview/article with her, I was excited. Flipping back towards the front I saw your article and that it stated issue #50 would be the last. I panicked and threw it down. I picked it back up, read Lisa's intro and then yours in full, confirming that it was over. I cannot find words to express my sadness.

First, I must state that I don't blame you. Though I have never done a 'zine I am sure that it is a lot of headache and heartache. Though one can't please everyone it is still painful not being able to. Especially in punk rock, where kids are all set in their factions of whatever, and are dead set to shit on anything other than what they like. I have been guilty of this, too. Take for granted of the scene, venue, or whatever until it is gone and then missing it when it is gone and hating myself for not taking better care of it.

I have been in prison for 8 years and miss the hardcore/punk scene will al that is me. Not a day has gone by that I have not thought of it, dreamed of it. *HeartattaCk* has been a source to keep me in touch with the scene. It has given me a source of other 'zines, of bands, life, etc. It has given me something to look forward to, has kept me in touch with the scene that I love, and has somehow made me to still feel like a part of it. It will greatly miss *HeartattaCk* when it is gone.

Please know that with every individual that spoke if of your there are those of us (even if only just one) who thanks you to the fullest.

May this find you well, in the best of health and spirits.

Take care,

Mark D. Myers #27817

HCC/PO Box 1/Huttonsville, WV 26273



Lisa, Kent, Leslie, al at HaC,

I'm a long-time reader of *HeartattaCk*, I guess not as long-time as some others but I'm only 17 and haven't been reading since I was 5. But since I was 11 or 12 your publication has significantly enhanced my understanding and appreciation of hardcore punk culture. I'll always remember the B'last interview, I had never heard them at that point but your enthusiasm sparked an interest. I've followed them ever since. It's always been like that with you guys; I look at the cover and say "I don't know ANY of these fucking bands" but by the end of the issue I know that I must.

I'll be sincerely disappointed not to receive any more of these black and white mags.

I'll miss the clutter and skewed artwork and the rub-off ink. You really got me into hardcore at a time when I was lost in the confusion of punk and indie and metal and alternative rock. You gave me the strongest opinions, the strongest contradictions, the strongest reasons to stick with what I believe in and what I really enjoy, no matter the ironies and antitheses that engulf it.

Although I'll miss every column, every repetitive ad, every review letting me know what to send away for and what to avoid, I totally understand and support your decision. I hope you and Xander have some great times. Lisa, this will be a thing you'll never regret. Don't sweat the lambasting, Kent, cuz the small man always has a big mouth. I appreciate all the sweat and time and headaches that go into all these issues, I really feel that shit, it didn't go in vain. For every stupid fuck taking a cheap shot there are twelve more that really pick up on what you're doing and the scene you've done so much to fuel these past 12 years. You're an institution.

Thanks for everything. I'll never forget it.

I'll miss you guys.—Ian P. Campbell
30630 Lily Pond Ln./Murietta, CA 92563



Dear Kent,

I've spent the last 10 years reading HaC. I'm now 26. After reading your rants in HaC #49, I felt compelled to finally send a letter; not only in defense but in appreciation and thanks.

Growing up like most of your readers—middle class, pimple-faced, and easily agreeable to the anti-authority attitude—HaC had a place in my life. I felt my commitment to punk rock through all the different phases, and styles, it has mutated into—and out of—is as loyal as possible, and I've always enjoyed the opinion HaC had to offer through it all.

You mention many reasons why HaC was ending—due simply to being tired. NO SHIT!! I can't even start to imagine how fed up I'd be with putting my passion and conviction on the table, to be spit at. Yet you did, and I'm thankful.

It has been hard for me to balance punk rock with the realities of life, and come out on top still being honestly "so called" punk. The half and half balance of making money for rent, and having time for band practice, plus creating a sense of pride in both equally has been the most difficult part of growing up for me. (Because in my heart the music comes first.)

Seeing the waves of new faces only once per show, then knowing it was a "fad" that week for the ones who pretend to care it now sadly... becoming typical. But 12 years, Kent! Twelve fucking years... People like yourself, that give people like me a place to complain, SHOULD GET SOME CREDIT AND THANKS.

Giving the opportunity for genuine, actual, DIY punk bands to have their music reviewed was always my favorite part of HaC. Your 'zine has reviewed many, many bands I've grown up playing in. The best reviews were the bad ones! I can't believe you use up more space, and text, to portray the brutally honest (in your opinion) truth—to down talk and bitch about how

horrible the recording was, or how offending the lyrics were... rather than give space for more "up your alley" bands. I LOVED IT! I absolutely enjoyed the way you told it, and didn't care to be honest of how you felt about the music. THAT IS PUNK ROCK TO ME!

Well, even if this letter doesn't make print for your final issue, I feel better knowing I took the time to express my appreciation to HaC. I personally thank you, for making something I could escape to when I felt no one can relate to me during those "ultra punk as fuck" teenage years. And something I can be proud of knowing ended, doing the same for someone else. In ending, the truth stays with you, and the memories will, too.

Cheers,

Jeff Von Vomit

1158 Ivesbrook St./Lancaster, CA 93534

P.S. Keep the DIY ethic alive!

Jeff,

On behalf of HaC, thanks for the letter. I'm glad it has had such a positive impact for you. Your letter brought to mind an issue I wanted to talk about briefly. Being the figurehead or celebrity is never easy. You get all the praise but you also catch all the shit. Even when he chose not to be, Kent has been the public face of HaC and I think, in many ways, it is reasonable for so many people to single him out for conflict. They certainly single him out for congratulations. His role has not been easy, but don't feel so sorry for him catching a little shit. If he didn't like it, he wouldn't have gone after it as much. True, he is tired, but it is tiring process. It is easy to burn out when we are forced into that role.

If anything, I hope it serves as a good example of how punk rock can be draining on the people responsible for so much giving. There are a lot of takers in this scene. I can only imagine how much stronger and more positive we would be if everyone were as proactive and involved as the punks we choose to make into celebrities and rock stars. We could all stand to be more vocal and involved in our world, especially now.

I'm glad you have sent in items for review over the years. I'm glad you have been so active. I'm hoping that the passing of HaC will inspire others to keep projects going, start new ones, and get our shit together to get things done. We don't need figureheads for this, we just need each other and our own convictions. Keep the DIT ethic alive.

—Lisa



HeattattaCk,

Hey all. Sad to hear you are shutting down. I remember the ad that was your mission statement before issue #1. I have read ever since. Thanks for helping me grow up, even when I hated you at times.

—BSE of Corleone Records;
info@corleonerecords.com

Dude,

Glad to hear that HaC has been kind of like your parents. I knew you'd warm up to us sometime.

—Lisa

Clarence Thomas
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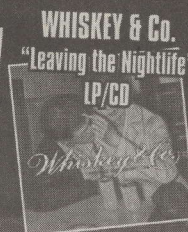
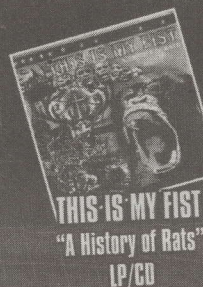
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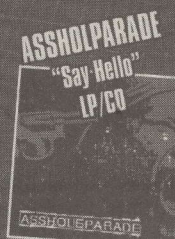
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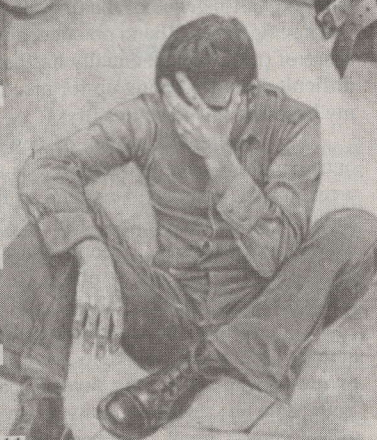
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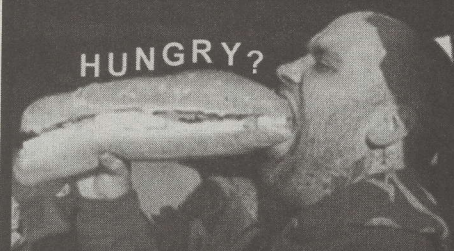
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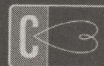
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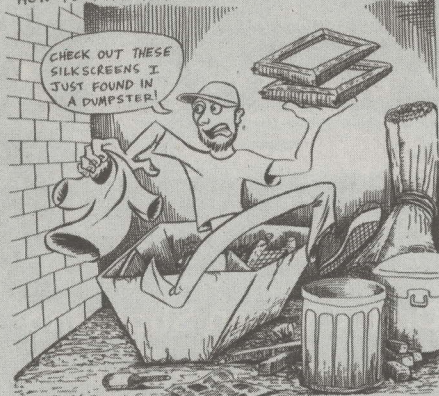
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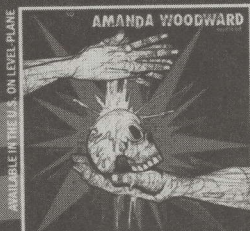
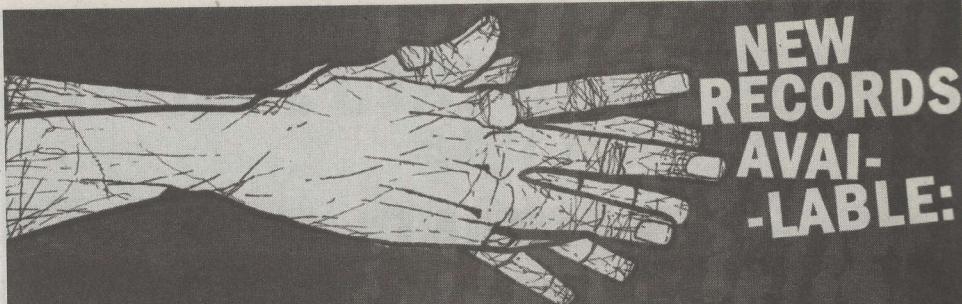


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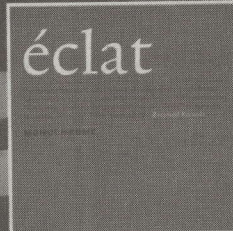


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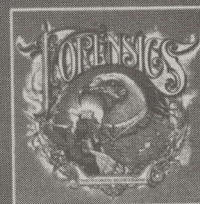
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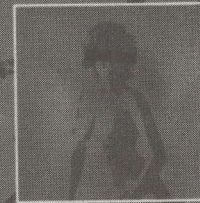
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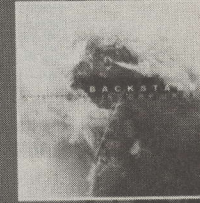
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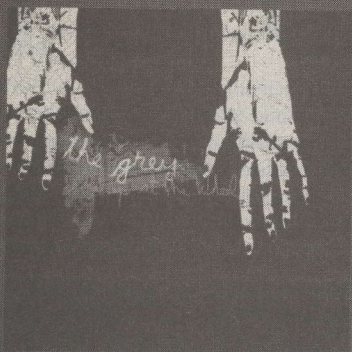


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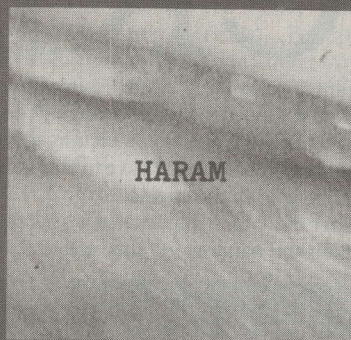


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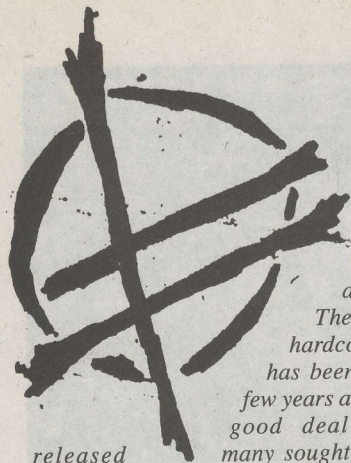
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FUCKED UP



Fucked Up doesn't need much of an introduction. The Toronto-based hardcore punk band has been around for a few years and have done a good deal of touring, released many sought-after records, and doesn't appear to be slowing down. David Eliade put together the following interview for HaC. Enjoy. — Mike Priehs.

Interview by David Eliade

Photos by Shawn Scallen except for photo of Mr. Jo (drums) by Chris Markham

10,000 Marbles: Guitar
Pink Eyes: Vocals
Concentration Camp: Guitar
Mr. Jo: Drums
Mustard Gas: Bass

<http://lookingforgold.blogspot.com>

HaC: Like most bands the image, at least live and interviews, is centered on your singer.

How do you participate in the band?

Pink Eyes: Fucked Up is slightly different in the sense that, while I am certainly the loudest and personable member of the band, I am but a puppet leader. 10,000 Marbles pulls all of our strings in Fucked Up. As it stands now, I write almost half of the lyrics but this has been a recent development and Beat writes some of the music, the bulk of the writing and just about 100% of the aesthetic is handled by 10,000 Marbles.

Mustard: While I don't write the songs, I subtly contort them with my bass stylings; give them a groove and bend that makes them what they are. I may not write the lyrics, but I've still got plenty of things to say that I get to say anyway. I'm not bothered at all that Pink Eye, because he's the singer, and Marbles, because he's the guitar player, are the picture boys of the band; Pink Eye just is because he likes to talk to people, and Marbles just is because he does most of the work. I'm content playing my bass, subtly keeping the band's chemistry level in a way they may not always care to admit, and not being the point of attention to a world of strangers I'm not always comfortable with.

Concentration Camp: This is not completely true. Fucked Up's image is shaped largely by the singer-songwriter axis which is pretty standard for rock bands. You participate as much as you want in FU and if you're participating too much you're told so. I book practices, get gear repaired, drive, and play almost all the shows that the rest of the band does.

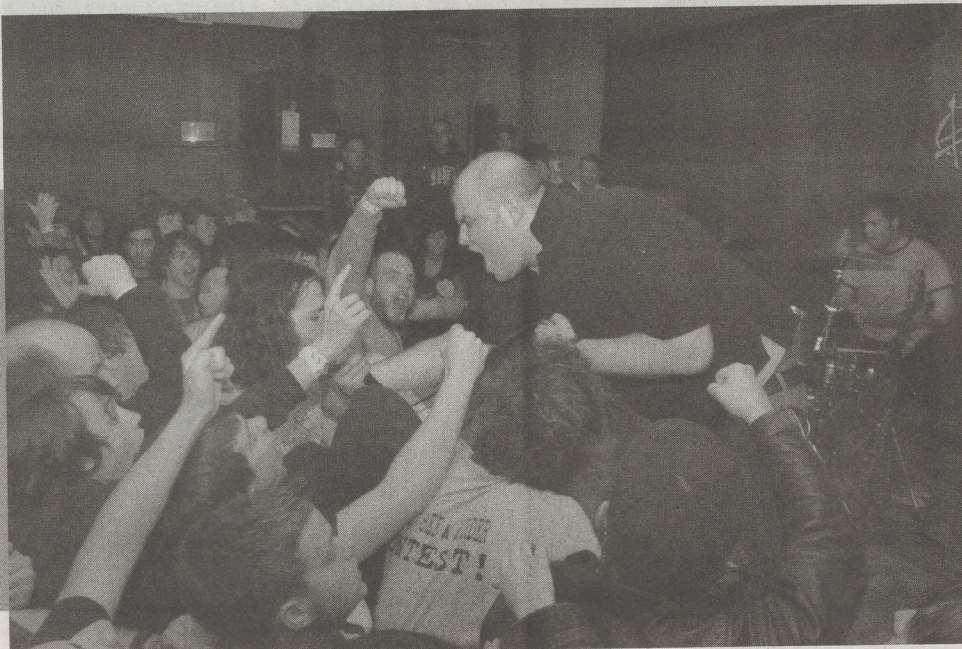
HaC: Regarding your current attempts to infiltrate the mainstream, what do you think is the best possible/most ideal/most insane way that this could play out?

PE: Fucked Up becomes a phenomenon rivaling Beatlemania and then moves beyond the confines of being just a mere band and we take over the

government in a sort of silent revolution by forcing them to lower the legal voting age to 14 and then we make anyone over a certain age into an interment camp where they have to take acid... shit would be wild in the streets.

10,000 Marbles: I don't know... that we get really big and then the name starts this minor debate

small collectives that get aid from Venezuelan consulates and embassies to spread propaganda in their local cities and communities. They have regional, national, and international meetings as well. This is how the Ant Army would work. Initially the columns would be charged with studying and supporting the band. Whenever we



about swearing and ethics and public decency. And then like legions of little kids take the band to heart in the most extreme sense because we're going to cast sigils on their brains, and these thousands of kids dropout and start causing havoc and baiting the public all over society and it creates a social civil war between upstanding society and our newly minted degenerate Fucked Up army. There will honestly be a lot of mind control shit and magic in the LP to try and accomplish this.

CC: Okay, best possible situation: FU becomes a huge band, massive, completely fucking mainstream with legions of fans, quadruple platinum records and all that shit. There are TRL appearances and we play charity concerts etc., but the whole time act a bit standoff-ish and strange. That's phase 1. Phase 2, we convince our record label to sink a couple million into a new revolutionary 'fan club,' 'it'll be the Web 2.0 of music' we tell them. We proceed to set up a massive network anywhere we had throngs of people devoted to us of as many columns as possible of the Fucked Up Ant Army. The record label at this point thinks this is going to be a twist on the 'street team' kind of thing where people get free CDs for putting up our stickers in bathrooms. We organize this Fan Club 2.0 the same way that Venezuela is organizing its Bolivarian Circles right now. If you're not familiar with this, Presidente Chavez made the call following the failed coup against him in 2002 for Latin American expats and others to set up Bolivarian Circles worldwide to gather support for the Venezuelan revolution. They are basically

played a town we would stay at the Ant Army space. They would do security and transportation and all that shit. Essentially this would be the most participatory fan club of all time. Once this was solid we'd get them to start working on bigger tasks. They would set up warehouses with auto-repair shops, metalworks, woodworking shops, science labs, and greenhouses to grow weird plants, vegetables, marijuana, and tobacco. This would start to create endogenous income for these groups to subsist on. They would be told NOT to start bookstores or cultural centers. They would also harvest resources and tools from their cities and towns and just stockpile vast quantities of everything. Eventually these groups would each be real strong and networked with each other. All this would be leading towards nothing and anything in particular, people would ask all the time and different answers would be given, enough so that they wouldn't be confused but also not angry about contradictory descriptions about what the fuck was going on. Finally, the band would count our chickens, disappear (maybe fake our own deaths), go live in Malta or the Virgin Islands, and just see what would happen with these groups and all the structures they created; if they would form any kind of organic ideology that would propel them to doing something else or if they would just fizzle out and die. This would be a massive social experiment, big enough that it would definitely ruin people's lives and make a lot of people really rich. If we don't ever get to do this I think some band should.

HaC: On the same note—in the *Razorcake* interview you said you wanted to keep things

underground and elite, why the change of opinion?

PE: I still want to keep it elite but on a much larger scale now. We want to expand the pool from which we can pull the elite.

HaC: I think that it's obvious that people really like your band, but at the same time I think a lot of people are sort of waiting for the other foot to drop in a sense and to find out it was all part of some elaborate joke or scam or something, and can't really commit to it fully. Do you sort of know what I'm talking about?

CC: FU was never supposed to be a joke, but for the first year or so it got kind of treated like that because of the name I think. We just never commented on it and then down the line started putting out records and writing lyrics that made people think we were a scam for totally different reasons. This might be the only constant in the life of this band, people thinking that we are just fucking with their heads. If you look at the first single No Pasaran and compare it to Looking For Gold it won't make any sense, there's virtually no connection stylistically. I think some of the new shit we're doing is going to have the same effect but again for different reasons.

10,000: Yeah, that I think is our fault, but I'm glad. It sort of keeps people hanging on, because I think people want the other foot to drop, like they wait for it in all aspects of life. I'm sort of dismayed that it causes people to have a hard time taking us seriously, because I really do put a lot of effort in the lyrics and I mean even like the shirts have meaning, the lyrics, the layouts, all that shit. They all have a lot of meaning that we sincerely want people to be able to take something from. But I guess maybe we wanted people to know that we have a sense of humour? I don't know.

PE: Yeah, I think we are also waiting for the other shoe to drop as well and find out if it was all a joke.

HaC: What do you want to accomplish with the band? Either for yourselves as people, or for your band, or in a greater sense?

10,000: I just want to take it as far as we can go, just keep growing and multiplying like a virus. I really like writing music and if I could I would quit my job and do it full time. I want to help turn on some more switches.

PE: I would love to produce a classic LP that has some sort of lasting importance but I guess that is more of a dream than a goal. I would love to tour Japan. I have a really hard time thinking in terms of goals for the band because it is not that kind of band. As far as I'm concerned it is far beyond any sort of goal that we have made it this long as a band. I would love to be a band like the Melvins, a band that sticks around and continues to have some integrity and some level of importance to a core of people but this one again is more of a dream than a goal.

HaC: I've heard that most of the members in the band aren't really involved in punk. How do you reconcile being in a punk band that is a major part in shaping this wave of punk, yet there is such a disconnect, like I guess a cognitive dissonance?

CC: out of 5 is most, it's true. Mustard Gas is the most scornful of punk these days. Marbles I think would like to re-create the scene in his own image and sees FU as the vehicle towards that

end, but it's like he's working in absentia. I still consider myself a punk but I identify with the term mostly as a synonym for 'cynic,' which is what society tends to understand. But to take your question at face value, I don't think we really have to come to terms with being non-punks "shaping this wave of punk." I think punks have to reconcile the fact that their culture is being fashioned by a bunch of interlopers. HA!

MG: Collectively, our involvement in the punk rock scene amounts to decades of work, time, and contemplation... it's just not something we gloat about all the time. That said, who can expect anyone to keep doing the same thing they've been doing since they were adolescents? It's just not fair for any human being. While we've admittedly become more selective about what we like or do in 'punk,' you can't erase years of mental conditioning that it can have on a mind. As for the notion of cognitive dissonance, we're just different and so people don't always know what to do or think about us. As individuals and as a band, we just are what we are and we just do what we do, and however we shape this wave of punk is purely an artless act.

PE: I think that is a bit of a misconception that stems from some stuff 10,000 Marbles has said in interviews. He was talking about how we aren't really into what is considered hardcore by many people these days, which I guess is true to a certain extent. But I wouldn't say that we as a band are not part of this thing. I do a 'zine, Beat does a punk radio show, we all still listen to new punk and hardcore bands and go to shows. I hate it when I read about someone in a punk band that says they don't listen to punk anymore, so I would

band do.

HaC: How is the LP coming along anyhow?

CC: Great. We're recording mid-February 2006. I think it's about 13 songs and totals about an hour of music.

MJ: We got these really loud amps, and, like, they're really loud so we can't even turn them up half way... but... if we wanted we could blow the roof of the place if we wanted to.

10,000: It's coming along great. We are firming up the first singles and are going to be ready to record soon. It will be the definitive Fucked Up project. I was dismayed watching the TV today, a Green Day video came on—it made me compare this new Green Day record—which I'd say could be counted as basically the definitive rock record of this era, like heavy guitar record, as opposed to like a Radiohead type of thing. Compare it to the same sort of record that would have been released like 35 years ago—it would have been like a Led Zeppelin record, a Black Sabbath record. The records, the things that define our "eras" are all shit, or not those things they purport to be. I thought then, "well what are the good records that this time period is creating?" and thought of the popularity of bands like Sunn, or Orthrelm or like that whatever noise scene and remembered reading something about this new movement in music about making essentially "unlistenable" music. It's ridiculous, but it makes sense somehow. Slowly everything gets reversed. People hate the president, people hate their wives, people hate the food they eat, people hate exercising, and now people can hate the music they listen to also, because it isn't even music anymore, and people love that. We're trying to



never want to give that impression about myself. As for the question, I'd like to think we are having an impact on punk but I would never think for a second that we are shaping it. We have just done what we would think would be cool to see another

get with this sort of general dissonance. We wrote "Generation" as a tribute to that—we tried to write the most anthemic sounding song we could, and inject it with the most insipid lyrical content imaginable, just utterly devoid of any meaning.

That way, we knew that people would be able to find the most meaning within the song. Me and Camp always give each other knowing looks when we play that tune live, and a billion kids are singing their faces off to these ridiculous and trite lyrics, giving it their all. It makes total sense to me. The LP is hopefully going to be in this vein.

HaC: I like those bands. I think the point of noise bands is to eliminate the foundations of music, and then build a new art form as a replacement. Its the same sentiment that gives rise to a lot of social movements. I mean this is basic stuff I think, where you take something that debases your live, and you smash it, and build something new, or at least something different that will shock the shit out of the people trying to maintain the old foundations. This is pretty much what you talk about with "Baiting The Public."

10,000: In every activist community or what have you, there are always the few people that everyone else shuns, because they are a little too weird, and you start to think "what if that fucking freak has a say in the new world?" And then, soon enough, that attitude gets implanted into your entire outlook and everyone you brush up against becomes one of those freaks to you, and you think "these psychopaths are trying to smash the world into a compost mush" and its very frightening. If in the new world I have to play feedback for 2 hours through 12 distortion pedals, and throw out all my original Keen pressing Sam Cooke LPs, then you can first lock my head into a cage and fill it with rats.

HaC: I personally think the whole fascist/"push button" imagery thing you guys were/are doing was pretty effective, but I keep hoping that it's going to take a next step. How are you going to push this sort of shock tactic stuff further?

MJ: Let it be heard that *HeartattaCk* wants us to push the envelope with the fascist thing. Where were you born again?

10,000: See my above answer. Plus, we have a song about pedophilia now.

MG: My involvement in this area is pretty non-existent but I have to say that it's interesting to

study the reactions some have to Marbles', uh, mystifying societal experiments. The downside to all of this is the annoying job of clarifying to people that we're not fascists, which actually makes the project that more intriguing. I don't know if I'd call it a shock tactic, but I can see how it being similar to one would mask it as one. I don't know what's in store for the future—no plan is usually the best plan.

CC: See I think a lot of that imagery and those lyrics were misinterpreted. As I see it, the "shock factor" is secondary and acts kind of as a capsule which carries the ideas that we're really all about inside of it—power, leaders, followers etc. With FU, people read the lyrics and see metaphors but then they'll take something that we say in an interview or put on a record that seems straightforward and just run with it. But this is classic doublespeak, which is so easy to use and fuck around with. Case in point, *Maximum RockNRoll* took a quote from an interview we did with them and pasted it on the back of their magazine. It basically said that punk was only dangerous when it had charismatic leaders with the power to incite the audience to riot or burn down police stations. Greg Ginn was no Führer but it's easy to imagine him as one. This virtue, most punks would claim, is completely antithetical to their collective self-identity, yet it seems attractive to them all the same.

HaC: One of the aesthetic parts of your bands that interests me is that you tend to take disgusting and terrible parts of humanity or history and put them really upfront for people to see, but without any commentary. Like the nazi shit, or the school shooter stuff in Pink Eye. War, poverty, all things terrible have always been prominent parts of punk image, but always with slogans attached. With you guys it seems more mysterious but almost fetishized because you don't pass judgment on it. Why is that?

10,000: Well I guess its more about taking for granted the fact that certain things can be assumed about the people you are aiming at—if someone doesn't understand an image or a lyric in the same

way that I do, I'm not interested in trying to convince them of something. I'm not a politician, and I'm not on trial. I think it's generally a good idea to keep people guessing and thinking about your aesthetic. If our records said "Nazis - bad," it would be a no brainer and you would just move onto the next thing. You would think "shit yeah, this is bad." But the point is to try and make people double take and have to think about things more. If you see a really shocking image, but with no transcription, you have to them say: "Wait, how do I really feel about this?" The idea behind the album, *Hidden World* is that there is such a multiverse in the quality things you can get involved in. If you take a medium or an idea and hide things just below the surface of what's there, and have people find them, they're going to start looking for other hidden things in everything they see, and start being more conscious, about everything. Just like when you're a child, and you find your first nickel on the ground—you start to look at the ground with a lot more attention and concentration.

PE: I don't think it is really so much of a fetishizing as it is a morbid curiosity, at least I would hope we aren't. It makes the horrible stuff in life easier to deal with.

HaC: In the MRR you gave off sort of a "fucked if we do, fucked if we don't" sort of volatile politics, but then I read that it was just someone in the band who wrote the whole thing. "Dance Of Death" and "Baiting The Public" sort of speak to that kind of attitude however, so could you say that's sort of a prevailing sentiment of the band?

CC: I think this whole wave of inertia is fucking played out and I blame it mostly on French academics and Hollywood. It is the prevailing sentiment of our band though in *The Matrix* sense of it where you have to be something before you can destroy it.

10,000: Yeah, well I guess so. I pick "don't." It's like: "What is the fucking point?" Why does it matter if I cut my grass with a human powered lawn mower if I'm just going to get run over by a car? Everything is the same, there is no division. There is no such thing as "I am an environmentalist" because we are destroying the environment. There is no such thing as music, so how can I be a musician? Volatile is a good word.

HaC: I guess as a follow up to that question, what are some of the things that the band members share in common? You guys seem to try hard to come off as a collection of disparate and hateful elements.

CC: Everyone has a good sense of humour and not a whole lot of friends.

MG: It's been said that we don't get along, sometimes from our very own mouths. But the fact of the matter is that we've known each other for a very long time (in some cases, ten years) and, as a result, the relationships we have with each are very unique and very unlike the ones we have with the other significant people in our lives. The things we have most in common, in order of truth, are: the joy of playing music and the ability to travel and meet others who share the same interests; our political and personal beliefs; a similar cunning sense of humour; our ability to laugh at ourselves; our ability to agree and disagree harmoniously; and a profound trust and respect for each other. It's very much like a sibling relationship.



PE: We all love music. We all grew up white, lower to upper middle class, Judeo-Christian kids in a major urban center in Canada, so from the perspective of background we all have a somewhat similar one. We were all drawn to this kind of music and have a general negative outlook on the world. But that is really about it. We are not a group that can say we share a common outlook or even a common opinion on the music we play.

MJ: Yeah it's the same as liking our band. You're fucked if you do, and you're fucked if you don't.

HaC: The first 7" had an anarchist feel. Do you guys as a band operate at that sort of common level where you all participate and agree?

CC: No. Decisions are made by one, sometimes two band members. Usually they ask the rest of the band but their acquiescence is implied. I guess this is unfair and sometimes we grumble but it really is for the best of us and mostly we know

the method of delivery as opposed to the cargo allows for a real indulgence of that aspect. In fact, if there was ever any glue that consistently holds me in place in FU it's the music.

HaC: You guys get a lot of flak about putting out records that are hard to get. Why do you think that is?

PE: Everyone is down on rare records until they get one. I'm the same way. If a band puts out a limited record I'm like fuck them.. until I track down a copy. I think we have that reputation but it is for the most part undeserved. We have only ever put out one legit limited record and one kind of limited record the other ones have been mistakes by pressing plants or label fuck ups.

10,000: It's because a lot of record collectors are full of shit. We did those Euro-only presses of some of the Deranged tunes for tour and lots of people got pissed off because they had a hard time acquiring them. So there are all these people who

Fucked Up?

MJ: It lends itself quite well, I'd say. The songs are getting a lot more musically involved, and instrumentation is expanding a bit. I get to help with songwriting and lead writing, and get to play multiple parts on the record. When they all happen at once I don't know which part to pay attention to but usually I end up staring at myself in the mirror. The downside is that to this day no one in the band can tune their own instruments so when we're at a gig that is almost always my job. It also usually happens while I'm setting up drums, or like seconds before we have to play... or often during a set I have to clamor out from behind the kit and go to work being a roadie. Marbles' guitar has locked tuning so it never goes out, but every show we have to retune to whatever backwards key he's in. The polymath in me helps with that as well, though.

HaC: I just read a Pink Eye interview with you and Jonah from the band and you came across as really in touch with a personal and like therapeutic side of your self. How come this doesn't come across in Fucked Up?

PE: Fucked Up serves a different purpose for me. The lyrics I write in Fucked Up address broader themes. Pink Eye is a very selfish thing for me. It's a lot of fantasies and personal ranting set to music. I hope that Fucked Up reaches more people and people can take something away from it. With Pink Eye it is not important that anyone gets anything more than a surface level enjoyment. I read a review of it that alluded to it being some kind of joke band and at first I was hurt that it would be misinterpreted, which is not to say that I didn't have some humor intended in the lyrics but that some one could so easily dismiss it as a comedy thing when there are parts which I am serious as a heart attack about, but I quickly realized that it doesn't matter. With Pink Eye, it is something so personal that I can't expect anyone else to get what I meant.

HaC: What was the idea behind "I Misogynist?"

PE: I went through a really bad break up and became a really angry bitter person for a while and two separate friends commented on how I seemed to start hating women. It really shocked me to hear someone say that because I had always made a point of avoiding sexist language and fashioned myself as a feminist of sorts—but I really came to see how much misogyny was ingrained in me so I started to think about exploring it on a level that misogyny is so much a part of our culture. All it took was a little heartbreak to upset this politically aware view that I had fashioned for myself. In the end I came to see that this would be to almost impossible for me to articulate this through music. One song was carried over to Pink Eye but we left it off the 7" for the same reason that the whole band was scrapped.

HaC: Your lyrics don't ever seem to be about current events, but you manage to come across as a topical band without seeming contrived or ignorant. How do you think the current state of the world influences the band, in like I guess a subconscious way maybe? Or maybe in a reactionary way?

PE: I think the state of the world plays a huge part in Fucked Up's songs. I think that both 10,000 Marbles and I think about it a lot when we write songs and the issue and topics we are



that. Plato would've loved us, but I don't advocate for the rule of the golden class generally. FU happens to be the exception.

MG: Camp and Marbles are the more outspoken political drivers of the band, especially during that time, but we all agreed to the theme of the record. As for the political climate within the band, it's sometimes a democracy, and other times a dictatorship (of proletariats, mind you); we can all cast our votes for band decisions to be made, but if one of us has a strong and distinct vision for a particular project that would benefit the whole, then they can go ahead with that, too—without having to pass it through some legislative body.

HaC: One thing that usually takes a back seat in punk rock music is the actual music—like the art of creating music. I'm assuming you are partly doing this band because you love writing and playing music. Can you talk about that a bit?

MJ: I would say that a lot of my enjoyment of this band comes from the musical aspects. My role in the band being far more associated with

advocate the practice of ridiculous record nerdery by trying to get all these records that no one else can get, but then blame a band when they can't get the records they make. It's hard to understand—we made those records because the older singles didn't really get to Europe and it would have been too much work repressing every single, and all of a sudden you hear people shit talking the band because they can't get the record. They weren't made for North Americans. If you can't own every single Fucked Up record, don't get mad at us, maybe re-evaluate your priorities in life.

HaC: So why did you publish such an extensive discography on the blog, if not as an invitation to try and get everything?

10,000: It was more as a discouragement, to let people know how impossible/ridiculous it is to try and get it all. Especially with the singles coming out for the LP.

HaC: Mr. Jo, I've read that you are sort of a musical polymath, or that you at least play a lot of instruments. How does that lend itself to

addressing now hopefully will resonate for along time. If you say something like "Fuck Bush" you have not only dated your band to that era but you have also failed to address the system of power that keeps putting people like George Bush in office and it is not as simple as capitalism because this sort of thing has been happening long before Adam Smith coined that term. The songs are about that power and why it exists and the struggle to live with out it destroying you.

HaC: I've read about a lot of strife in the band. Is this sort of more along the lines of the gimmicky part of the band, or is it legit? What does it stem from?

PE: It's pretty legit. I didn't go to Europe after all because of inter-band turmoil. It stems from the fact that this band did not come together out of friendship. While I have known all the people individually in Fucked Up for almost ten years and I care about them as people, they would have certainly not been my first choice of people to play in a band with—nevermind sit in a van for 12 hours at a time with. That being said it does come in waves and we seem to be in a time of camaraderie.

MJ: Right now strife is, or was, at an all time low. But it's a legitimate force in the band. It probably comes from our different personality types and the fact that we're likely still getting to know each other. On tour it's like a struggle for air... Air is comfort... most of us suffocate. But the dynamic changes depending on who's around.

HaC: How do you all get along when you aren't doing band things?

MJ: The obverse and reverse of this coin are, for God, the same.

HaC: With Career Suicide you seem to take center stage, as the prominent musician, and I guess you and the singer do all the studio work? How does it feel to be in FU where you are stuck behind a drum set and no one wants to interview you?

MJ: Me and the singer don't always do all the studio work but that has been the case more than once. It's great to be leading the show and all, but there's a certain level of anonymity that I experience in FU that is enjoyable. A good number of people don't realize that I play in both bands and only realize when I show up at a gig and they ask me why I'm in city 'x' at the Fucked Up show. It is nice to have someone else pulling most of the weight, too. Like I said earlier I'm more than happy to contribute as much as possible to writing and recording and playing live—and that's probably what I enjoy most—but when it comes to really pulling the reigns I'm content leaning back a little bit.

HaC: You guys must have 30 or 40 songs by now which means a lot of writing and practicing. How has your relationship writing music with the other

members affected your relationships with them as people?

MJ: Actually we counted our songs once I don't think we really have 40 in the bank... closer to about half of that number. Maybe 25. For a long period of time probably the only way I could relate to the other people in the band was through the song writing. I knew Father Damian in high school, but we weren't much more than casual acquaintances then. As for Marbles, Mustard, and Camp I got to know them mostly from the outside first and then found myself playing in a band with them one day so I only really have personal relations with them through music. If anything, FU ceasing to exist would more drastically change our personal relationships.

HaC: What are some of the things you would change about Fucked Up if you could?

PE: I guess I would hope we could all be more on the same page sometimes but other than that nothing.

MJ: I wish I owned a drum kit.

HaC: What other projects fill up your lives?

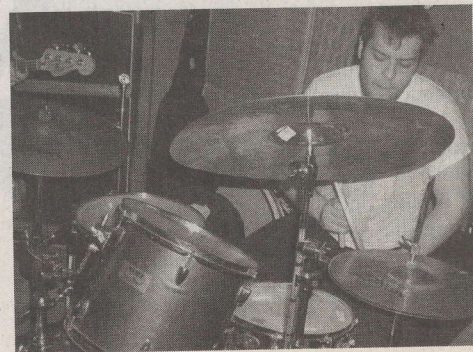
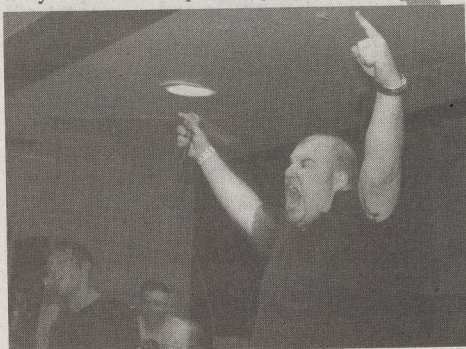
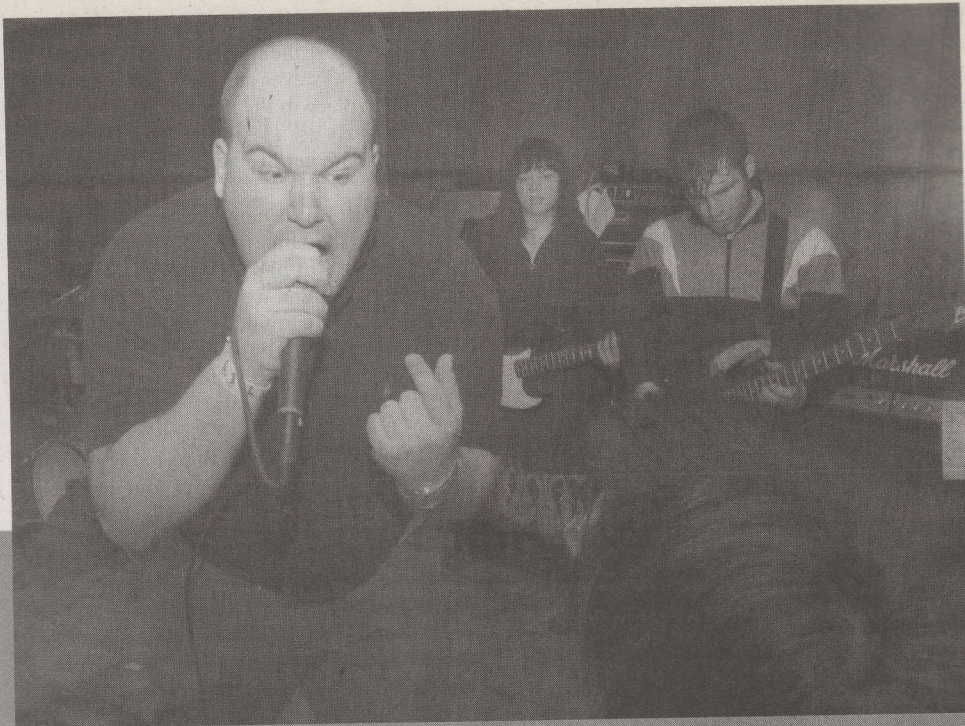
PE: I'm in school full time and I have a job. Apart from that I collect records, draw, and promise myself that I will work on my 'zine tomorrow. I've been really into doing shit for Pink Eye as of late... like making T-shirt designs, flyers, posters, buttons, etc. and I hope one day that someone will put out a book of all of it. I'm only half kidding.

10,000: I'm working on a movie script. It's for a movie called *Triumph* and I've got the first scene mapped out. Its going to be a 2-hour megablockbuster based around a car chase that begins modestly and escalates into hyperreality at around the 40-minute mark. The remainder of the film will be a voyage into unknown territory and movie infamy. There will be minimal dialogue, no plot, no character development, etc. Just 2 hours of relentless action and ridiculous mayhem. Its sort of a "fucked if you do, fucked if you don't" project. It will be seen by millions of people the world over who will throw their popcorn into the air with joy, and high-five their young sons. The

only way to get ideas into the cesspool of culture is to play by the rules, in this case, to the nth degree. *Triumph* is the movie that people don't even know they want yet—a truly "extreme" film for an "xtreme" culture.

HaC: What is the point of that?

10,000: I watched *War Of The Worlds* last summer because it was supposed to be on the cusp of special effects. It was boring, and while there was a cool scene where an alien thing blew up a highway, it didn't knock me out of my seat. We have reached a point where the main vehicle for expressing our culture (popular movies) has come to a standstill in its evolution. Where in the past movies, or anything else, eventually make quantum leaps and become new things, the progression of music, movies, television shows, technology, have become stuck like a broken record, and are just making miniscule progressions on the same tired quantum leaps that were invented 20 or 40 years ago. I mean—here is this small mp3 player—but now here is an EVEN smaller one! You know, 50 years ago you could watch King Kong climb up the Empire States Building, but now you can watch him do it in even high resolution. Well, why didn't anyone ever think to make the movie cause a mass hallucination and cause a resulting life transformation? It probably isn't hard to make these mediums leap out of their seats and into the next dimension. That is the point of *Triumph*, to do that.



With over five years under their belt from rocking, and numerous tours around the republic, the Midwest's very own Meth & Goats have been on a mission to challenge punks and hippies alike, with their unconventional grooves and fashion. Appearing like a group of river hobos, this motley pile of swine flesh, smoke their hand-rolled cigarettes with a certain fiendish intensity, that can only be compared with the desperation of a rock-head clinical junkie. They exchange vague snide remarks to each other like a small band of brothers. The tall ginger with the obscenely long arms seems to run his mouth the most. He must be the singer. The beastly dance between Border's savage bass riffing and Malone's (pronounced like Karl Malone) violent but jazzy offbeat drumming creates a rich backdrop for the discordant hyper sonic soul of boyish avant-garde rocker Hockaday shine metallic. All the while Burns's sassy fits and poetic testimony leads and conducts the bands through the numerous tempo changes and grooves to their brutal ecstatic meltdowns. Meth & Goats have a message however vague and mysterious it is. Between the inspirational, (political?) and the horrifying, they celebrate the fear and joy of our today and tomorrow.

— Interview by Francis Ikecon

Meth & Goats is:
Dennis Hockaday = Guitar
Jon Burns = Vocals
Ray Malone = Drums
Talbot Borders = Bass

HaC: Once and for all, what's up with the name? Does it have some type of significance?

Dennis: The name was pretty much just something random we came up with.

Jon: Yeah, when we came up with the name it was pretty much just random, but since then we've had a lot of people tell us what it meant to them. So we've sort of adopted some of those meanings. Anything from it being a metaphor for the Midwest to other ideas like that it suggests drug usage and Satan worshipping. It's really just a couple of words that sounded good together at the time.

HaC: Would you consider yourselves a political band?

Ray: Musically not lyrically. (group laughs)

D: To a degree, but it's not so in your face like other bands. We are politically minded people yet we don't feel the need to shove it down people's throats. Being in a DIY punk band is in a way political in it's self.

J: We don't really think that it is necessary to preach to the choir.

HaC: How did you guys hook up with Electric Human Project?

D: We sent a bunch of demos out to various labels and Mike got back to us and was way enthused about it. He was familiar with our split 7 inch with Ten Grand. We were into a lot of the bands he put stuff out for. So we thought it'd be an awesome idea to work with him. Also we were way stoked that he wanted to do the release on vinyl!

HaC: Five years what took so long to release the full length?

D: We had attempted to record the full length a couple of years ago but it ended up being a big rush against the clock and we weren't happy with

the way it sounded so we decided not to use it. Since then we had gotten a new drummer, who was an old pal of ours, and we had to take a break for a while to teach him the old songs. In the meantime we also wrote some new jams that we're real proud of. So, it worked out better in the long term anyway because it allowed us time to mature as a band and further developed our songs.

HaC: From touring all around the republic what have you learned about your country and your fellow countrymen?

R: People in New York City like menthols a lot and the stereotypes about people there being rude were all shattered. I had just woken up from sleeping on the floor of the apartment we were squatting in. Talbot was sleeping next to me trying to use a hand towel as a blanket, but it wasn't working. So, I went outside and some guy jumped out of a bakery and gave me a croissant and a coffee for free. It was great.

J: I think it's really cool to go all the way across the country and find people who are into the same shit as us.

Talbot: Umm, Iowa and Illinois have sweet liquor laws.

D: I learned that people like to mug Talbot more than anyone else in the band.

HaC: Could you explain more?

J: Well, we we're on tour with Swing By Seven and we were playing in Seattle and we went to this crazy after party. Talbot ended up leaving the party in an RV with some guy from Israel and his French girlfriend. While he was gone the cops came and busted the party and Talbot couldn't find the house. He ended up walking around downtown and eventually finding the club where we played at that night before and he fell asleep on the ground. He was woken up by a guy with a Cubs hat waving a knife in his face. He ended up giving this guy his last six dollars.

HaC: For the record what city rocks the hardest and why?

R: Richmond 'cuz they're all some cool motherfuckers.

D: Bloomington, Illinois, we played at the Pool Party House with Chinese Stars on Halloween and everybody the whole place was bumpin'.

J: Milwaukee, because the next day we got up in the morning and bought a 48 pack of Classic Ice and starting drinking it before noon.

T: Well, I can tell you what city rocks the least Youngstown, Ohio.

HaC: Why?

T: I don't know.

HaC: What are some of the biggest influences on you and why?

D: Just DIY culture in general. Old punk records and all the out of town bands that came through town when we were younger like The Jesus Lizard, June Of 44, Godheadsilo, etc. This led us to other records and styles of punk and hardcore music.

J: I think we are definitely influenced a lot by where we live in the Midwest. It's really a tight knit scene out here. We've always had awesome bands and awesome friends to look up to.

Ray: I think the blandness of popular music and culture is kind of inspiration of what we don't really want to do musically, socially, culturally, economically, etc.

HaC: Is punk rock still alive?

T: Oh, come on come on '85.

D: Sure, if it wasn't so we probably wouldn't be able to tour the country and meet super cool people

R: Totally.

J: There will always be an underground scene where independent bands can thrive and I think there will always be bands who adopt punk rock ideals. Whatever they might be. So I think the answer is yes.

HaC: What are your plans for the new year?

J: We're planning on doing a bunch of little releases while we work on new material for the second full length. We're doing a series of CD/DVD releases with other bands we're friends with that we're releasing on our own label Rawharry with help from our good buddy J.T. and Nail In The Coffin Records. It's gonna have an extended track from each band along with a DVD featuring a video for the song. It'll be real limited edition.

We're also working on a remix album of our first full length, which will feature remixes by us as well other bands and friends of ours. We're still tracking down people and getting things going. Some of the songs we're using are featured on a super limited edition tour EP we did with Nail In The Coffin before our last tour.

HaC: What are your favorite things about playing live?

D: Traveling with friends and making new ones, too. The feeling of playing live is intense there is nothing else like it.

R: I like when the lights aren't bright and you can see everyone being into what you are doing just as we are.

T: Playing live makes me nervous, I just like to hang out.

J: The bad smells and free keg cups.

HaC: Being that you guys have been at this for almost a half decade, have you seen much change (i.e. technology) in the way people hear about you and your music?

J: For DIY bands, the internet is an amazing place to meet people and network and get your music heard. When we first started playing in bands we were still selling dubbed cassette tapes for demos. A lot of things have changed.

HaC: What is beard month really about?

J: January is beard month. It's really all about growing beards.

HaC: What are your thoughts on file sharing mp3 music and its effect on your band?

D: As far as independent bands, I think it helps more than it hurts.

J: I think it effects the major label record industry more than it does anyone else and screw them anyway.

HaC: What are your thoughts on the current state of commercialization of punk rock culture?

T: Everything gets co-opted in the end. They can have their Good Charlottes and whatever, but they still can't take the punk rock away from us. For them it's more about the fashion than the actual culture and lifestyle of it.

HaC: Any shout outs?

T: Richmond crew, Swing By Seven, and Sioux City Pete for getting me my stolen bass back by any means necessary.

D: I wanna give a shout out to Lazer Mountain who are one of the best punk bands from the Midwest in the last ten years.

J: Quad City crew and Mike Haley for having an awesome beard and for putting out our album.

Bullets In's debut 12" arrived like a goddamn thunderbolt—urgent, intelligent and charged with a genuine sense of molten rage absent from much of today's so-called punk scene. Bullets In taps into a genuine sense of rage and urgency that's

Spencer: I scream my head off and play guitar. I also contribute stress, pessimism, and an ounce of unrealistic perfectionism to the band, much to the extreme annoyance of everyone else. Ha ha.
HaC: What have you been up to of late? I know

all around good time—although it hit our wallets pretty fucking hard. A little while after we finished those dates, our original drummer, Pete, decided to part with us. After that, we decided we were going to bring our good friend Jerry on board.

BULLETS*IN

missing from so many their peers. This interview was wrangled out with Spencer Rangitsch via email over a series of months.

—Interview by Alex Deller • Photos Joshua Peach

HaC: So let's get the ubiquitous who-the-heck-are-you question out of the way. Who are you and what do you contribute to Bullets In?

there was a tour relatively recently. How did that go?

S: We played some shows last summer on the East Coast with our friends Sea Creature (ex-Tear It Up, Down in Flames) then we played some shows in southern California with our friends Hiresukan. We played some places none of us had been to before, made some great new friends, and had an

All of us have known Jerry for years, so it was an easy transition.

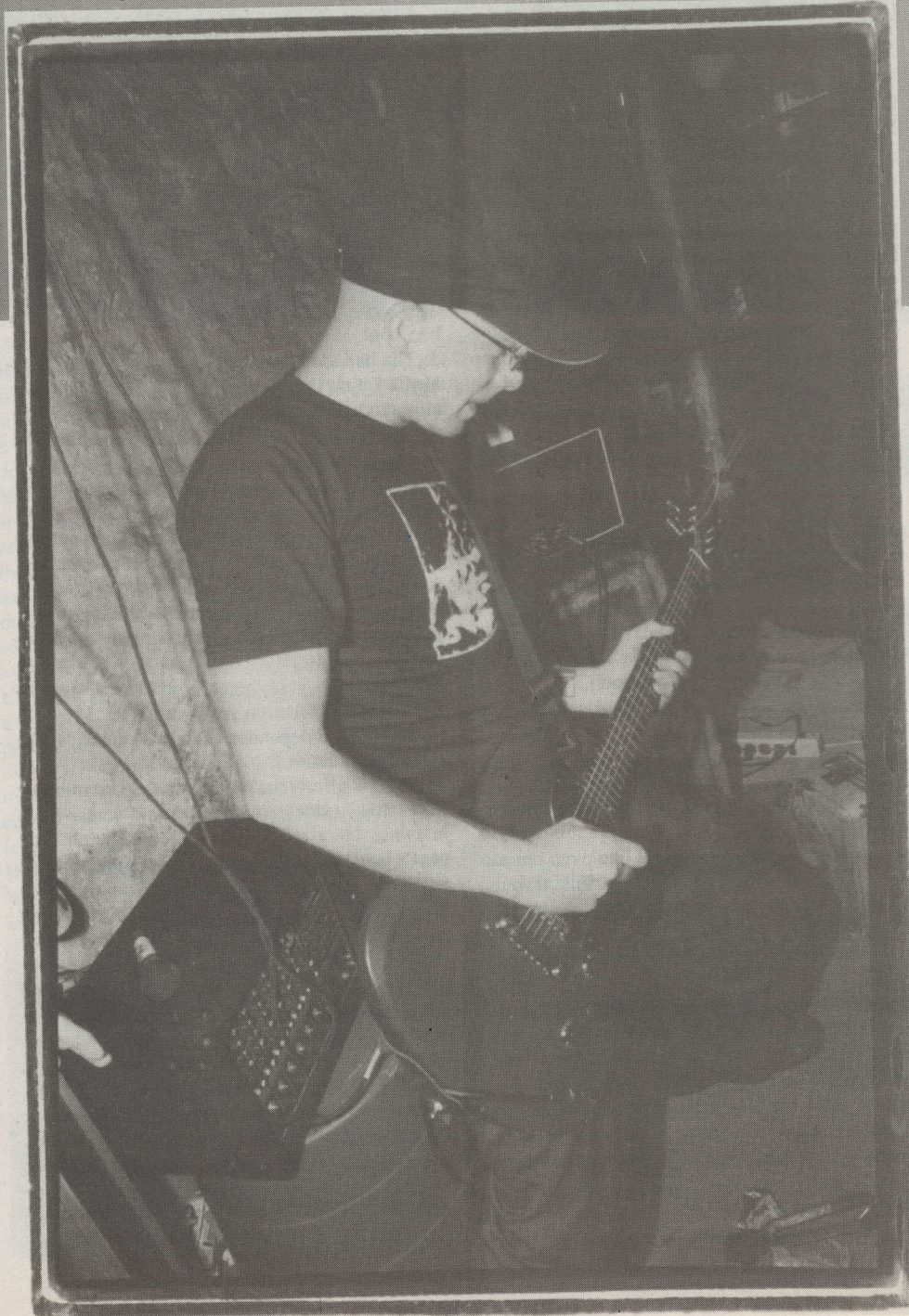
HaC: Within roughly twenty seconds of the record kicking off I got that rare spark where you think, "At last! Another band I can believe in!" Which bands—past and present—do you get that from these days?

S: Well, first off, thanks for the kind words. Honestly, I have to say that presently not many bands give me that feeling, which I think really underscores for me why we're all doing this—and at least for myself, why I haven't given up on "punk" or "hardcore." Obviously I can't speak for everyone in the band, but in my eyes, there is really an absence of well-articulated rage—for lack of a better word—right now among so-called "punk" or "hardcore" bands, when really the need for complete and absolute rage is now I think unprecedented. And when I say "rage," I'm not just talking about somebody screaming their head off like never before to what are usually the same rehashed, recycled, "riffs" from 10, 15, 20 years ago. To me, it's that sort of ritualization with punk and hardcore—where the only rubric for a good band seems to be how "crazy" they are while still retaining these try-hard nostalgic elements—that has really made a lot of "hardcore" or "punk" music pretty fucking mundane and static to me. And I think this is truer today than ever.

It's really hard to put into concise words, but I think this sense of a *sincere, creative* rage that I'm trying to describe about is something more—something more dynamic, and something fundamentally more organic. Political, yet at the same time personal. Now I'm not saying that we embody this sense or this idea at all—in fact, sometimes I feel like we fall way, way short—but I would definitely say that this is something we strive for, and something that I personally want to keep striving for.

When I listen to something like Born Against's *Nine Patriotic Hymns* for example, the hairs on my arm literally stand up because there is a certain seething, sincere anger, a certain confrontation, a certain challenge that is just fucking *there* in every word, in every riff, in every snare hit of that record. It's completely cohesive and dynamic, but at the same time, brilliantly simple. That is the music I fucking love, and that's really what I mean by "rage" and really what I want to try to embody—not that I want to replicate that, but at least *try* to do justice to that spirit.

Aside from that, I'd say that most of my "inspiration" these days comes from the sickening status of "music" and also the sickening status of the current political/social situation which we collectively find ourselves. I guess this would be more "negative inspiration," but



honestly I have come to realize that this is much more powerful in sparking my creative energy—at least presently—than listening to the same records from ten years ago that inspire me in a positive way.

HaC: You seem to have a couple of digs at the commercialization of hardcore throughout the record, most notable “Rebel Sound” which is very much along the lines of Born Against’s “Born Again” or “Mass For The Dead” by Torches to Rome. It almost seems *de rigueur* these days to shrug it off when bands strive for (and occasionally hit) the “big time,” reeling off some bullshit line like “well they’ve worked so hard for it...” or whatever. Do you think this is a reaction to the DIY-or-die days of yore when “sell-out” was the catchphrase, or is it merely apathy on the part of a scene that’s becoming little more than a vapid consumer base?

S: I think what you describe as “the commercialization of hardcore” is very real—so real actually that it seems to be taken now as a given, just simply the order of the day. To me, a fundamental bottom line is this: punk music, punk culture, etc. were all commodified and commercialized by the powers that be long ago. But at the same time, I would like to think there is still an underground punk/hardcore movement which is completely separate from all that: one that retains autonomy, independence and ethics apart from anything close to what one may consider “mainstream.”

I think these days the lines have been even more blurred—and often crossed—then when those bands you mention were around in the early-to-mid-’90s. And you know, I hear people all the time people bemoaning how “PC” the early and mid ’90s were, but to me, I think the ethics of that period—and of course, well before that—which people applied to punk and hardcore, are noticeably absent today.

As far as I see it, people in the “scene” have been more and more willing to compromise the independence of what they’re doing, in small and in large ways, to pursue this disgusting world of superficial, commercial success. On even the smallest of symbolic levels—and sort of leave behind the pursuit of what I see as *real* independent music; music that in some way challenges and is separate from the status quo—and something more than entertainment.

Just to illustrate this a little more: In the most recent MRR, they did a special on “Business And Punk Rock.” I think the issue raises a lot of productive questions and also in some ways may have even reignited a discussion about these issues in the present climate that, in my opinion, people in the punk community have been quick either ignore or take for granted. You know, being the new millennium and all, admittedly a lot of things have changed, but I think a lot of the fundamental issues and lines of distinction are exactly the same. Yes, it may be seemingly more of a “challenge” for punk and hardcore bands to remain “independent,” but I think that this is mainly because of pressure from the *inside* not pressure from the outside. And those lines of distinction between “mainstream” and “independent” that are now so seemingly less obvious and so seemingly more vague. I think it has more to do with the fact that, as I see it, certain

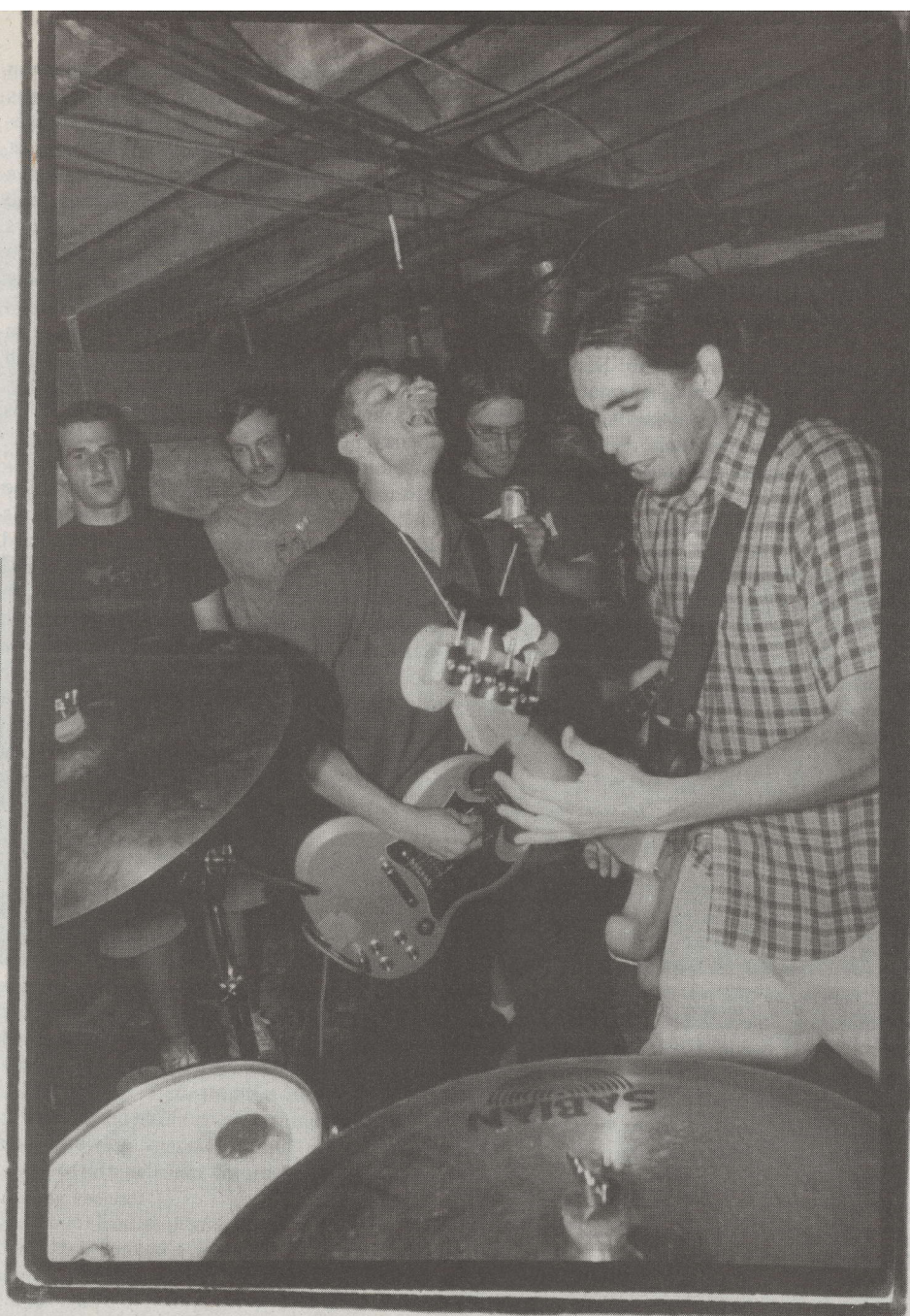
people *want* those lines of distinction to be vague, if only so that they can more easily cross those lines and exist in this gray area between integrity and compromise for the sake of their “success.”

But let me put it another way: On the cover of that issue of MRR (which again, I think is a really good issue) there is a big bulldozer with the headline “Big Business” and the bulldozer is set to raze a merch table which is sort of a caricature of “DIY” *punk* business. The caption on this scene was something to the effect of “Is Business Killing Punk Rock?” Now, this question is fair enough, and I think it’s a good question to ask, but I really don’t think that it really goes to the heart of the issue. To me, the more fundamental and central issue isn’t whether “business” is “killing” punk from without, but whether or not punk is “killing” itself from *within* by trying to emulate “business” or the business world—by trying to mold, from the *inside*, what used to be rebellious, challenging music into a commodity to be sold just like any other. In other words, from in the way I see it, it’s punks themselves putting the “business” and superficial

aspects of punk or hardcore or whatever, above the *substance* of what punk could and should be—and arguably what it once was—which is really to me the more vital aspect of this issue. And I say vital because I think this is the part of the issue where individuals can be far more effective in keeping punk “independent”—by making informed, sincere and uncompromising individual choices to reflect what they believe in.

So, to bring it all back, this is why it really becomes necessary, in my mind, for those of us who still think of this (perhaps naïvely at this point) as something more than just sound and entertainment. To really assert ourselves as much as possible as being separate from that mess, and to really try to conduct every aspect of being in a band with those distinctions in mind.

The sad reality though is that whatever movement there is within “the scene” countering this sense of commercialization, acquiescence, conformity, and the static nature of “underground music,” it has for the most part been on the decline for some time now—at least from my perspective. Every once in a while there might be some small



resurgence, but for the most part it's a spirit which is in decline. As a result, I think younger people who are discovering punk or hardcore as "rebellious music" for the first time are left unexposed to that spirit, and what we might consider "punk ethics," or even just the simple ingrained idea that punk or hardcore has been powerful in the past because it was *challenging* something, and that punk music has never been about accepting the status quo in any form.

Not to mention the fact that many young people haven't even heard Born Against (let alone Torches To Rome), and really lack the willingness to discover old bands like that which, to them, are simply irrelevant. Which is why I think it's important for that spirit to reassert itself in whatever way possible—bands, fanzines, a whole new musical genre, whatever. It's definitely not dead, just a bit dormant. So let's fucking bring it back!

HaC: As well as the seemingly blasé approach to "selling out" it sometimes seems there's a similarly nonchalant approach to what's going on in the world outside our little scene, whether by way of semi-ironic bigotry or pro-war "punks." Any comment?

S: I think the same sense of acquiescence and compromise to the status quo in terms of the "punk scene," which I was just talking about, is really an illustrative microcosm of the same acquiescence and compromise we see more on a societal level in people conforming to the current world order. Whether that means buying into the corporate/ruling class' propaganda, their revisionist history, becoming an advocate of global capitalism and pre-emptive war because you think your interests are being defended, or simply being apathetic or "apolitical" with regard to what's going on in the world.

Ignorance and apathy are two sides of the same coin. I think in any subculture you have both, but what troubles me more are those who want nothing to do with anything they perceive as "politics." You know, this way of thinking is a really just an illustration of that phrase in philosophy, "invincible ignorance"—when you know the facts are there, and deep down you may even know full well that things are fucked, but you don't want to be troubled with that reality, it's just easier to ignore it and not to care. And it seems like once people make that choice, they will do whatever it takes to defend that choice, even when it defies all reason and logic, and even when it's their own interests that are under assault.

But ultimately, this philosophy and what it implies—that we can all be immune to the consequences of what we all as a society have accepted—is pretty fucking dangerous. I know this has been said many times before, but being "apolitical" is actually a *very fucking political* act. Because in reality, by sticking your head in the sand, you are actually saying quite emphatically that you accept the everything as it is—that you are content with the immense suffering going in here and abroad at the hands of your government, and that you condone anything and everything that is and may be wrought onto the world in your name.

I think this is a reality that people can and must come to terms with, and I think there is the inherent hope that people really can. Unfortunately, with this hope comes the extreme

disappointment when the opportunities to come to significant realizations aren't realized: 9/11 was a wake-up call to this reality, Katrina was a wake-up call to this reality, and there have been more, but for most people those opportunities are always squandered—in no small part because the emotional aftermath of those events are always hijacked by other, more powerful forces to advance their own fucked agendas. But people still buy into it. It's easy to be dumb. And it's difficult to come to meaningful realizations in when your world-view is held up by such pervasive delusion, convenience, and privilege.

HaC: What are the origins of the band name? Is it a nod to The Clash?

S: Well, in the song "Bullets In/Bullets Again" there is indeed a conscious lyrical nod to The Clash song "Washington Bullets." Our song deals with the brutal repetitions of history, and a need for acknowledgement of that mechanical repetition. I don't think it's too much of an interpretive leap for me to say that The Clash song in question clearly references these same machinations. I suppose a part of what we are meaning to suggest with that reference then is that politically charged music, as well as history itself, is repetitive in nature. And while it seems that our societies will always be making the same fucking mistakes—particularly the citizens of those societies—music can really be an empowering voice of opposition in this regard.

I suppose you can see the name of the band as also being rooted in this, but I think it's more subjective, and should be more interpretive. The closeness between "Bullets In" and the word "Bulletin" is also I think intentional, forcing people to listen closely and/or look at the written word. Not to just rely on first reactions. I think this idea of needed scrutiny with anything and everything—not taking things merely at face value—is something we also want to convey. But I also think we chose the name simply because it has a certain impact in its diction and connotations.

HaC: Bullets In seems more political (or at least more directly so) than some of the other bands you guys have played in. Was this a conscious effort? What, if any, was the original plan behind the band, and how has it differed from others you've been in? Has there been anything you've set out to do differently this time around?

S: Not so much of a conscience effort to be directly and overtly "political" at all times, but a conscience effort just to simply sing about—and scream about—issues and ideas we really feel strongly about. So no, I wouldn't say there was conscious any "plan behind the band," but I do think that this band is different for me personally only because I feel like the four of us are really on the same wavelength musically and in terms of what we want to get out of the band in the long run.

HaC: What are the underlying schemes or notions beneath the record? I get a sense of struggle, urgency, and history (both musical and otherwise). What has inspired this?

S: I think it would be overly reductive for me to say that there is an underlying "scheme" which ties all the songs together. I'm honestly flattered that those concepts come to mind for you, and I can acknowledge that those concepts do indeed (at least I hope) play into what we're trying to

create, but I think it's best to be left as a subjective thing that I wouldn't want to try to spell out for people, even if I could. I think the best answer to that question would simply be whatever any one particular person gets out of it, and how they interpret it.

HaC: What, ideally, would you like people to take away from your music, be it a live show or simply sitting in their room spinning the record? Which directions would you point folks in if they wanted to explore where Bullets In came from?

S: At most, maybe what we're talking about in the songs can be a catalyst for some discussion or introspection among people; but at the very least hopefully people can come away from us—either on record or at a show—with at least the sense we are trying with all our might to be sincere about what we're doing. At the very least, we're trying genuinely to be true to what we believe in and, you know, it's actually a real *need* for us to make music which is expressive of that. We might be angry as fuck about a lot of issues (justifiably, I think) but at the same time, we can be/are optimistic with the thought that we can try to impart simply that sense of sincerity and rage to anyone and everyone who will listen. If just that much comes across, I think it would be a huge accomplishment.

When we were on the East Coast, there was one show in particular when I made some between-song banter which may have seemed a bit harsh for people, quite confrontational, and in retrospect, perhaps slightly irresponsible, and Ryan from Sea Creature summed it up best with something to the effect of, "from that second, people were either with you or against you." I think that was pretty accurate, though it probably was more of the later. Ha ha! But you know, that's what I want to do. I want to be confrontational, I want to be unpredictable, I want to be polarizing, and yes, I may even want to make people mildly "uncomfortable." Because really, to me, that is something which is really missing from the equation of punk at this stage, when there is so much static, so much apathy, so much "invincible ignorance"—some sort of galvanizing act to rock the boat a little bit, if only to get people to *think* a little bit more and engage people a bit more.

Now granted, there are more tasteful and creative ways than others to do this—and I will be the first to admit that I have sometimes said stuff that in hindsight wasn't really concise or well-articulated, or in retrospect came off a bit too abrasive—but I don't think people should be afraid to say things, or do things, or to express themselves merely because it's "better to be safe" and its "safer" to try to "please" everyone by "entertaining" them.

Honestly, at times I just feel like I believe in certain things, and music as an expression of those things, too much to just be "safe." And also, I think that alone is just so easy for people in bands to do these days—"play some music," jump around and go home. Then, when they repeat that formula for long enough, they'll put out a record, do the exact same thing on tour on multiple continents, and the cycle continues. There has to be something more. I don't necessarily have the answer, but people shouldn't be afraid to push envelopes, however small and insignificant those envelopes may seem.

HaC: The vast majority of trends in punk rock seem to have come from rehashing the influences from days gone by. How fine is the line between mining the past for inspiration and mere pastiche? What would you say it takes to create something worthy that stands apart from its history while still acknowledging it? Do you think there *are* worthwhile and valid new directions for punk rock to be going in, or should we just stick to the "if it ain't broke don't fix it" mindset?

S: Good questions. To be honest, I can't really come up with a definitive stance on this, mainly because these are issues I struggle with often. I'd like to think that being in this band and playing music at this juncture is helping me reconcile some of these issues, which are certainly interesting.

You are definitely right though: there is for sure a fine line between finding inspiration in the spirit of the past, and more superficial nostalgia. Nostalgia by itself can survive only momentarily as a sort of novelty item. But I do think it is possible to take a certain spirit, a certain inspiration, and make something new out of it while carrying on in that "tradition" of sorts. I think that's what punk music, or rebellious music more generally, can still try to accomplish—carrying on with a spirit, an inspiration, and a tradition; but at the same time, constantly recreating something fresh. I concede the fact that we may not be the most "original" band by any stretch of the imagination, but I do think that we reference these ideas and raise these sorts of issues, and are certainly conscious of the "fine

line" we're both talking about. And like I said, this is something I struggle with often.

I think the punk scene in general is always rehashing itself over and over again and really thrives mostly on tradition and nostalgia, which taken completely by itself is pointless. This is just a reality with making this sort of music that one has to accept. At times, to be honest, this aspect to it really gets me down and there have been points when I really don't see any point in putting such time and energy into something that many people—and I can understand it—can just pass off as "nothing new."

And then also on the other extreme, you have the people and bands that want to "take punk" or "hardcore" to "new musical dimensions". And while I can understand the sentiment, it's been my experience that inevitably something substantial—and often everything—gets lost in the translation when people try so overtly to "break new ground."

So yeah, I don't necessarily embrace the "if it ain't broke..." philosophy, because I think it *is* broken in a lot of ways, and we should try to fix it, but to me this medium is still by far the best suited to express a lot of things that I think we want to express.

HaC: Do you ever feel the seemingly irreversible events you rail against wearing you down? If so, how do you combat such fatigue? Is there ever the temptation to just zone out, put your feet up and say "fuck it?" How, other than music, do you unwind?

S: Interesting question. I think that whenever

thoughts like that cross my mind I realize that I would fucking shoot myself in the head if I wasn't *trying* (key word) to channel my anger in some creative, productive way. Also, I'm honestly a very high strung, stressed individual. Actively making music, constantly trying to educate and inform myself, and being active with these issues is what keeps me going. And even when I am just in a vegetative state for a short period of time, perhaps the rare occasion when I'm absorbing myself in some trivial sitcom, I have a really fucking guilty conscience and usually end up with a migraine headache.

HaC: What are your plans for the future? Band-wise and life-wise? Where's it all heading? Or, to be slightly less vague, where would you *like* it to head?

S: Fuck, I'd rather not think about it. I'm currently gearing up to go back to school for a graduate degree, but beyond that who knows. I want to write more songs, put out more records and hopefully travel a bit more.

As far as the band goes, we're almost done with these songs for a four-song 7", so hopefully that will come out sometime in the near future. Plus, we're going to be playing some shows on the West Coast this summer with our friends Bafabegiya and we'll have a song on our friend Fil's 20-second-song comp, although ours is 23 seconds... (Sorry Fil!)

HaC: So I guess that's it. Any closing comments or thoughts for the day?

S: Be not content. Pay attention. Read, listen, and be ready to smash it up.



DEAD STOP

HaC: Dead Stop will be playing its last show on May 20th. Can you briefly go through the reasons as to why you guys are breaking up now? Many would argue that with an album as great as Live For Nothing that came out only half a year ago and awesome live shows and tours you guys shouldn't quit just yet. Why now?

Gert: Well, there isn't really a fixed reason. When Dead Stop started out, we had the intention to bring back the punk feeling into hardcore. To let people know where hardcore came from in the first place. Therefore we had our early eighties influences. Our first goal was that our friend Larry had to like us. When we achieved that, we wanted to record a 7", then tour Europe, record an LP, tour the US, tour Europe again, record a second LP, tour the US again. But when we returned from the US we felt like we achieved all the things we wanted. And we didn't want to destroy ourselves as a band. So that's when we decided to quit. Dead Stop doesn't want to be the band that exists for ages and keeps on playing shows without evolving. (Like Slapshot nowadays for example.)

HaC: Do you feel like a good hardcore band only has a limited lifespan? Do bands that stick around longer lose a lot or some of their focus, drive and energy? Or does this have nothing to do with the reasons for breaking up?

G: I think it depends on the band though. All 4



of us had a great time during the 4-year existence of Dead Stop. We didn't feel like progressing or evolving with Dead Stop. When I look at Justice for example I feel something completely different. Those guys are evolving, and getting better and better in what they do. They progress in a good

way. They stick to their ideals but yet they change every time they write a new record, and I think that's great and as a band you can go on for a longer time.

HaC: I know Napalm Death is one of your favourite bands, yet they've been around for over 20 years and I don't think you'd say they should've packed it in a long time ago. What makes their case different than Dead Stop's case?

G: Well, Napalm Death has had some changes over the years as well. They had numerous line-up changes (which are quite stable right now) and so their music and albums changed a lot as well. If you compare Scum and FETO to Mass Appeal Madness to Fear, Emptiness, Despair to Long Live The Code, you can hear that they progressed a lot as well. And personally I think they should have packed it around '94-'95, but luckily they came back in 2000 with a great record. And live, they don't disappoint one single time.

HaC: Musically Dead Stop was obviously influenced by the early '80s bands that shaped hardcore the way we know it today. Many would say you were one of the few bands that managed to capture that authentic sound and energy. Any idea as to why you managed to capture that vibe and so many other didn't? What were the guidelines for a good Dead Stop song?

G: We probably stole a bunch of good riffs and drumfills instead of making up complicated 20 chord riffs. A good Dead Stop song would be start with an intro, then go off to the first strophe, then the chorus, second strophe and an ending. This all in about one minute or less.

Concerning the sound, we had a great help in our studio by Patrick who is an old punkrocker. So he knew exactly what we wanted. We had all kind of examples with us when we hit the studio (SSD, Bad Brains, Poison Idea...) and Live For Nothing is the best we could I think!

HaC: As a drummer, would you say the style of drumming you have is hard to perform? I know a lot of people think it's a piece of cake, which I strongly disagree with. What drummers specifically influenced your style of drumming and what were some of the most challenging songs to play?

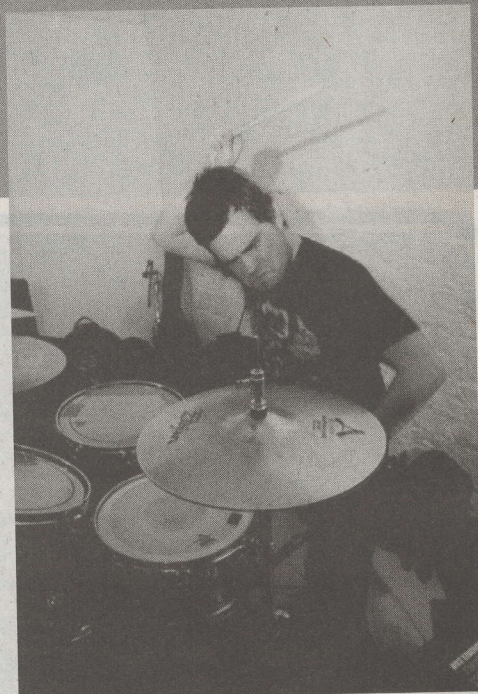
G: I wouldn't say it's really hard, but it's pretty intense to keep that drive during the set. I always had problems... When I wanted to hit harder, I went faster and faster all the time, but now I finally manage to hit my drums as hard as I can without pacing to much!

Chris Foley (SSD) was definitely my greatest influence together with Moore (NA). One of the first songs we ever played was "Tied Down." That was pretty hard at the time. But recently I'm having troubles with "Bend And Break." I don't know why though, but that song's freaking intense!!

HaC: What's it like when you play live and you're

all the way to the back of the stage while the crowd goes nuts and you see the rest of your band feeding off that energy? Does it work like that for drummers too, or is it different?

G: To be honest... I hardly remember anything after a show. Most of the time I feel I played a good set, but the crowd weren't really into it and vice versa. I give myself 110%. And I know the



other guys do too and maybe that's what separates us from other bands that try to do the same thing we do. The live energy will never fade away.

HaC: Favourite shirt to play in? The homemade sleeveless Fear shirt? Napalm Death shirt? The Bad Brains "Quickness" tour shirt?

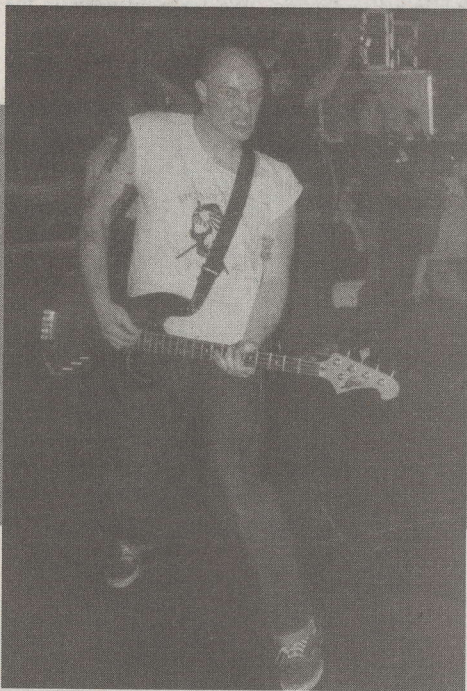
G: That's a hard one. I lost my Bad Brains shirt once, and I was so glad that it got back to me. Now I lost my Fear shirt though. The Napalm Death shirts stay with me, so I'll go for that one.

HaC: Looking back, Dead Stop was always a band that did things in their own, stubborn way and refused to compromise. Were there ever things that you wanted to do but couldn't or wouldn't because of the vision behind the band? Do you feel like you missed out on anything?

G: I don't feel like we missed out on anything. We refused quite some shows because of our

ideals, but that's okay. I don't feel like playing on a huge sponsored festival, I don't feel like playing with bands that have nothing to do with us. I play for the kids and people that are into us. Into our music and our ideals. And I know they'll support us whenever and wherever. I never wanted the mass-media to like us. Hardcore is an underground scene, and we should keep it that way. Fuck commercialism.

HaC: When the band started out, not all of you knew each other all that well. I have no doubt that the band forged some friendships that will last for years to come. What would you say that you've learned about the other dudes in the band throughout the years? Was it hard at first, trying



to get used to playing together and working as a unit, while you were still kind of getting to know some of the other bandmembers?

G: The only person I did know was Kris, but even Kris I didn't know that well. So you could say we were four kids aiming for the same thing at the same time. And luckily we found each other. All the guys are great persons all with their positive and negative sides (which I'm not going to talk about right now). From the first time we played together, it went perfectly. We wrote a song, and when Lino joined, we were set to conquer the world. It felt really good. Like all four of us knew each other for quite some time. I can hardly describe it!

HaC: Dead Stop also started Complete Control Records, so you could put out your own records and handle things the way you wanted them to be handled. What will happen to the label when the band is no more? If some of you would end up doing another band together, would you consider releasing more records under the Complete Control moniker?

G: Restless Youth is recording their full length as we speak, so they'll continue where we will leave. Of course we will continue to help them by distributing the record and taking the orders. And who knows we find and found new bands that will to join the label. Complete Control is definitely not stopping when Dead Stop is stopping.

HaC: Was doing your own label also a way of saying "fuck you" to the increasing commercialisation of hardcore, with nearly every label blindly following whatever trend there is and trying to commodify and market their bands as if their lives depended on it? Or more of a simple return to the good old do it yourself mentality?

G: I think it was a bit of both. When we were looking for a label, we didn't really find one that had the same ideals that we have. One label wants you to record there, another label has a bunch of crap you'll be compared to all the time, etc. When a band is on a label it's often compared to other stuff they've released so far and you take the same ideals as the label. That's not what we wanted. So we started Complete Control. The name says it all. We have control of everything and no one tell us what to do, plus we choose ourselves if we want to participate in that commercialisation.

HaC: You have toured both Europe and the US multiple times. As a European band, how would you describe the difference between both continents when it comes to touring? Do you feel like the difference between both scenes is getting smaller and smaller?

G: I think there's still a difference. The scene in the US is more divided. You have trendy kids, punk/crust kids, etc. Here in Europe you have that, too, but they come together to shows and you hardly notice the difference. When we played Boston on our first tour, it was crazy. You'd see the crust/punk kids at one side and the other on the opposite side. That was strange. However, one year later we played Boston again, and there was less difference. I thought European kids where more psyched and thrilled at shows as well... until we played that last Boston show in the US. That felt like home.

HaC: Out of all the tours Dead Stop has done, what were some of your favourite shows and moments?

G: My favourite tour shows were one time in Mannheim in Germany, our show in Kaffee 44 in Stockholm, the shows in Boston and Montreal. But nothing beats all the times we played the Lintfabriek in Belgium. We're lucky to have such a good club and scene here.

Being on tour is just great on its own.



The shows don't matter if they are good or bad. We always have a good time on the road with all our roadies and friends with us, and those are the moments Dead Stop will never forget.

HaC: Now that the band is breaking up, what can you tell us about new bands or projects involving Dead Stop members?

G: Kris is going to sell his bass, and he recently bought a mic to sing in his new band with people from Holland. Expect a second summer revolution!

Michiel has started Repo Men where he's also taking care of the guitar riffing. It's completely Suicidal and No Mercy style. Expect some psycho Venice Beach trash!

Lino is currently starting several new bands. He has this project with some famous Belgian rockstars from Soulwax and he's also starting a punk band!

I'm in Loud And Clear right now already bringing back positive straight edge hardcore with guys from Justice. An LP will be out in May on Powered Records.



The Repos want nothing to do with you. They know your tastes are trite and stolen from your scumbag friends. They are wise to the neurosis in the back of your mind that festers with the inevitable fact you have no reasons to justify your pointlessness. You are a shallow, derivative, and inferior caricature of an ideal you will never become. Slowly you will see, after countless repeated failures, that you will lose your idealism and you will crack. You will only simply exist, growing fat and old but never the wiser, until finally you will wither into obscurity. Your passionless unfocused existence you now live will pass unnoticed, and your loveless heirs after you will scoff at your memory. So for now, consume, hoard, and cheat all you can, for tomorrow you will be only one step closer to oblivion. It is upon this day, in the wake of HeartattaCk's glorious eulogy, The Repos hammer this final coffin nail into the casket of your being.

Interview By Mark McCoy

don't care enough about the whole situation to elaborate any more. Fuck it. The record is in good hands now and will be finished soon enough. The new songs are far more frantic and unrehearsed than anything we've done before.

HaC: You guys have been known to play 8 minute sets without pause. Never once have I ever heard of a time when you took the opportunity to toot your own horn by talking about a various assortment of current global crises while on stage. How do the kids regard this? What do people want to be told? Since you undeniably hate your fans, do you feel there's no point and talking to people you only hold in low regard anyway?

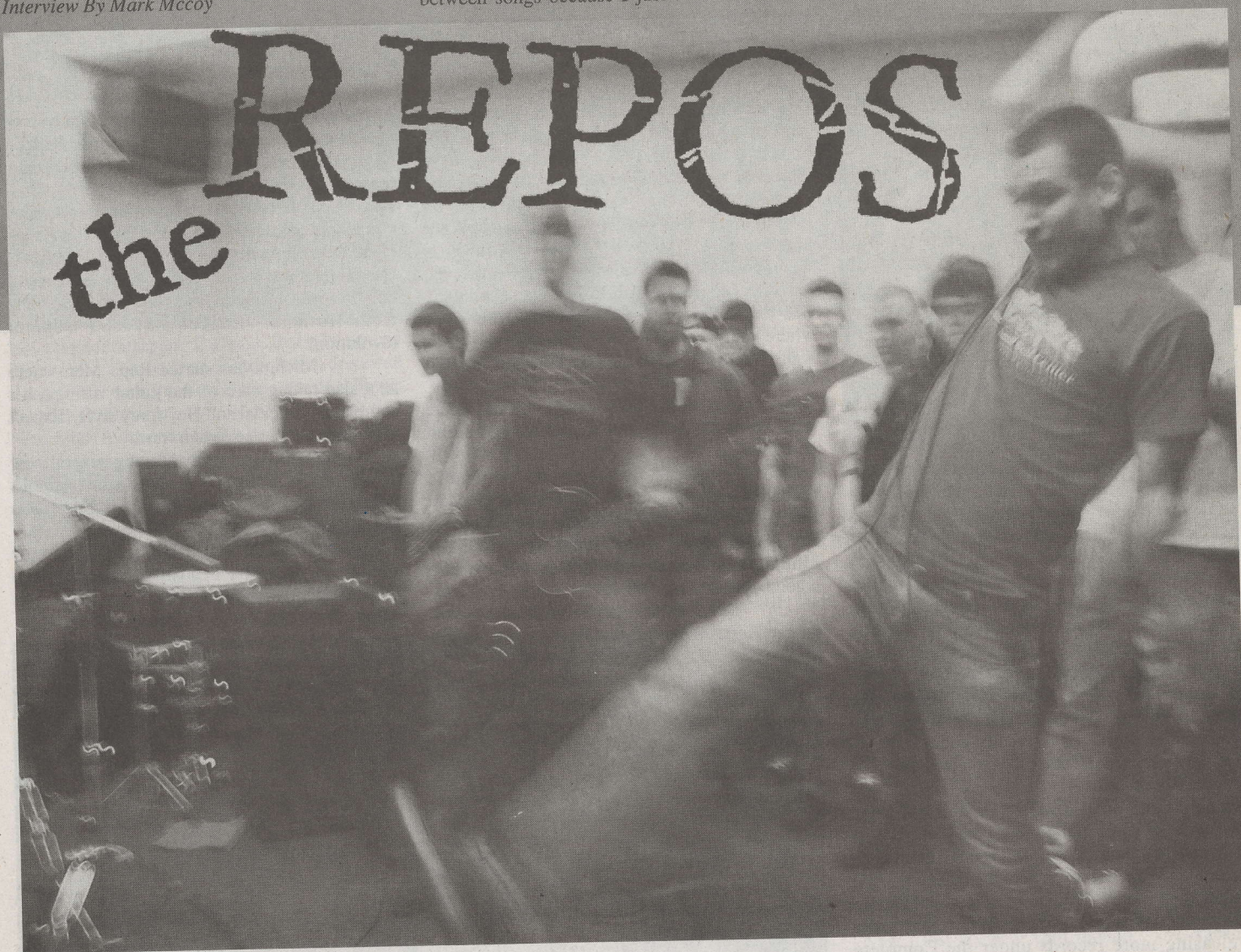
A: I think most people who see us live will witness a bunch of guys who care little about anything more than their own lives. I don't know what anyone expects from us, I don't care. We play shows the way we do because we want to play fast and violent. There is nothing to talk about between songs because I just don't care. The

to them.

HaC: You're all in your thirties playing music a bunch of 12 year olds could probably outdo. What do you feel is inherent in the simplicity of your riffs that captures your intensity and translation of your outlook?

A: This music is meant to be simple. It's a waste of time to over think any of this. Maybe the fact that we are all older guys has something to do with not really caring about how technically proficient we are musically, I don't know. We aren't competing with anyone so we don't feel the need to write intricate songs. Plus it's a lot easier to get along with everyone in a band if we're less concerned with who is fucking up the songs while we're playing. We leave mistakes in the songs in the studio when we record. The idea of being frantic and out of control appeals more to me than being respected as great musicians. I want to make everything as simple as possible. I like simple, stripped down music better than

INTERVIEWS



HaC: The second full length seems to be taking fucking forever to come out! What's the deal with that and how long do you expect to keep your drooling fans in suspense? Can you mercifully bestow us a little taste of what we're in store for?

Aaron: For some reason we always get ourselves involved in doing business with sketchy assholes. The guys who recorded us held onto the master tapes for months with no good reason. I certainly

topics I write about are just bizarre ramblings that roll through my mind. I am not trying to change the world nor am I trying to change anyone listening to our music. I am just presenting a group of ideas that probably don't make sense to anyone else but me and playing a simple kind of music that I enjoy doing with some of the only people I give a shit about. I don't want to relate to the audience and I certainly don't care to talk

anything else.

HaC: Rumor has it that you've hit the books and are back at school turning in 20 page Sociology papers about '80s HC. WTF! Do you find school is a matter of learning to accept how the rest of the world sees things while you slowly suck your own soul into an abyss? How many classes have you slept through this semester?

A: For the first time in my life I realize that I

have nothing in common with most people, especially 18 year olds. I am back in school and learning a lot about how to fake my way through it. Since I can't relate to most of the people I go to school with I sit in the front of class and pay attention. After working full time as a housepainter for the last 12 years, I can really appreciate going to school. Life experience makes school a lot easier.

The paper I wrote about '80s hardcore was for a sociology class that was so boring to me that I could barely bring myself to go to class. The teacher had no interest in teaching the class and I had no interest in learning anything from the old hag. My assignment was to write a paper about society. I know, that sounds so broad and ridiculous, right? Most of the kids in the class wrote about marijuana or suicide or some other bland topic. I wrote a paper about how early '80s hardcore changed music and record labels, mostly the DIY aspect of it. I wrote about Black Flag touring in shitty vans and pasting posters all over the city to promote their shows and about Greg Ginn running the record label that released the band's records. I presented the argument that the do-it-yourself ethic proved that anyone with enough motivation and stamina could be in a band, no matter how great or shitty one plays music. It wasn't really a very good paper, but the teacher probably thought it was because she knew nothing about it.

I want to slap the kids who sleep or talk during class. They're all a bunch of spoiled brats wasting their parents' money.

HaC: The Repos to me sound like the best band in the world spoon fed on all the finer highlights of 1983. Do you feel anything for new music? Do you feel an alliance to any movement or period?

A: Yeah, I like a lot of new music. My taste in music has never really been focused on one type of music. Lately I've been listening to a lot of underground black metal. I love the genre's focus on atmosphere rather than musicianship. It's exciting to me the way that punk and hardcore once was. I admire that it's totally isolating. It's not something to sit around listening to with friends, it's totally a personal experience. There are a few hardcore bands today that still keep me excited about hardcore. I feel like the best representation of the kind of hardcore I like comes from the early '80s. I love the Jerry's Kids songs on the Boston Not LA compilation. I love United Mutation and Void and the first Poison Idea EP. All those bands played simple, energetic music. New bands can give me the same pleasure, most don't.

HaC: Is songwriting something even worth spending a lot of time on? Is The Repos' spontaneity in it's energetic creativity as crucial as it's immediate need to dispel it? If this is true, you are the embodiment of a warhead detonating. A little bird whispered to me that you wrote almost the whole second album on the spot in the recording studio.

A: When you're going for an overall feel rather than making each song great it isn't so important to spend a lot of time writing songs. We wrote most of the album in the studio in one day. We pretty much set up and started playing and when we put a song together we recorded it. Great songs can be ruined by over-thinking them. It took me

longer to do the vocals than it did to record the music, mostly because of my self-destructive vices. The day I went to do vocals I stopped at a corner store and bought a bottle of malt liquor and a bottle of whiskey. Needless to say, I didn't finish the vocals that day.

HaC: Your lyrics are like totally super negative. Most perceive violence as inherently evil, though most can't deny it's role in the continuation of our species. What do you feel about violence? Do you support the demise of those, who by nature, have it coming to them?

A: Is this the part of the interview where I quote from Might Is Right? Hmm, I think I'll pass. Violence is a part of everyday life. I fully support fighting as a means of self-preservation. I find pacifists to be laughable idealists. Violence for the sake of taking something that doesn't belong to you is greedy and not okay in my book. Some bonehead beating up kids in the pit deserves violence in return and snitches get stitches.

HaC: Do you need society? Do you consider yourself an outsider, a voice of the people, or just another average Joe? What is the use in having opinions if, in the end, everything we do and leave behind in life essentially has no bearing on the balance of existence? What is your solution to getting through each day?

A: Ha ha, yeah, "I don't need society!" That would be a punk thing to say, wouldn't it? Especially if I had it tattooed across my knuckles. As awkward as I feel around people most of the time I still would have to consider myself just an average Joe. I'm definitely not a voice of the people. I have opinions that ultimately have no bearing on the rest of the world, but make for great dinner conversation. I usually don't express my opinions as I would much rather listen than talk. Existence is much easier with an open mind and a "who cares" attitude.

HaC: Trace your lineage of musical moments that have made you what you are today. Are you a man of taste?

A: I started playing in bands around 1993. I have been in The Mushuganas, Charles Bronson, Christ

Mess, Pretentious Assholes, The Repos, and Das Oath. I'd like to think that I have great taste. I have had a lot of fun and have built some great relationships playing in bands.

HaC: Now that you're living in Ohio with the others still in Chicago, will this hinder the destructive bulldozing beast we know as The Repos?

A: To an extent the beast is hindered, yes. When I lived in Chicago we practiced every week and played shows whenever we felt like it. It is a little more of an effort to play shows now since I live 5 hours away from the rest of the band. The new record will be out by early summer and I would love to do a small Midwest tour with Punch In The Face to celebrate HeartattaCk giving up on hardcore. I guess we'll just have to see what happens.



Rhino Charge is a trio of hell bent sober demons who are devastating gigs and gaining a loyal following. Playing a caustic mixture of sludge, grind core, and powerviolence, Rhino Charge is the new torchbearer of the hardcore inquisition set out to destroy complacency and spread the ugly breath of truth and hatred.

— Interview by Chuck Franco

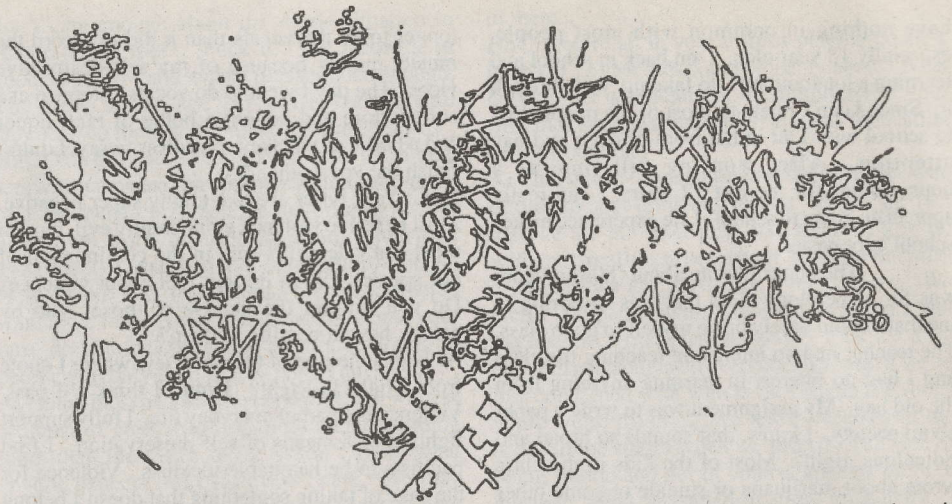
HaC: Who/what is Rhino Charge and why?

Matt: Who? A group of friends that likes to have fun and express our creativity. What? Well, you could say that "Rhino Charge" is our sound. We try to carry that intensity into our songwriting. Why? For the hell of it. Because Thousand Oaks is really boring. But more than that, to connect with like-minded people through communication and music.

Ryan: Rhino Charge is me (Ryan) on drums, Matt Dunaj on guitar (and sometimes vocals), and Bjorn Hooper on vocals. We are a group of really good friends, like-minded individuals who have been in countless failed bands together and decided that we would finally get one to work. We play sludgy grindcore/powerviolence.

HaC: How long have you been a band and how did you meet get started?

R: Since April, we have been a band for a full year. It all started really when Matt and I went and saw Iron Lung. I had been trying to get Matt to play thrashy stuff with me before but he would never do it. After we saw Iron Lung I was really inspired to start a two-piece powerviolence band with me on vocals and Matt on guitar so I threw the idea at him. He said yes, so the next day I went and purchased drums and all of the accessories with all my saved paychecks. At first I thought it was the dumbest shit I'd ever done cause I had a feeling it was gonna go nowhere and I really had no desire to play the drums in the first place since I had been playing bass for a few years. Matt came over to my house that day and we wrote 3 or 4 songs, 2 of which became "You Lost The Mullet But Not The Hockey Temper" and "Rhino Charge The Mall Rats." At this time, we were more influenced by our friends Lake Effect, and especially Godstomper. I thought it was so badass how Godstomper would show up to shows uninvited and crash them. It just so happened there was an indie rock house show going on in Thousand Oaks so I suggested crashing it. With the help of our good friend Gio, we played our first show the day we started the band. He called up the owner of the house and told them we were on tour from Sweden with Mates Of State and we only wanted to play like 5 minutes. The owner of the house sounded stoked and agreed. When we got there they obviously knew we weren't Swedish but let us play anyway cause they didn't know what was about to happen. We played about 3 songs and in the middle of the last song Matt's amp was unplugged and we were not so kindly asked to leave. Those dudes still hold a grudge and hate us to this day. I still hear stories about that show that aren't even true. Stories, like we showed up to the show, made fun of everyone, chain-smoked, and then I proceeded to destroy the drumset. After this show, we practiced a lot, wrote a bunch of new songs and decided that neither of us could really sing so I enlisted the help of long time friend Bjorn Hooper and he's been with us ever since.



HaC: Who came up with the band name? Do you ever get confused d-beat punks drunkenly wandering into your shows only to haplessly stumble upon a straightedge powerviolence band?

Bjorn: Actually we had someone with a bud leaf tattoo stumbling around at a Biko show yelling random shit. I don't think he had any idea as to what was going on. Coincidentally I was wearing an Earth Crisis shirt and I don't know if he was just fucking with me but he seemed to be unable to even read the large block lettering "animal liberation". Neither would surprise me. Later I saw him trying to convince some sXe kids that "weed" is the answer. Clearly such a winner was

long time ago and ever since then we kept in touch, traded records, 'zines, and other stuff. I remember when I picked up the Godstomper discography there was a track on there called "Rhino Charge" and there was a logo with a dead rhino next to a banged up car that said rhino charge. I thought that would be an awesome name for a band. When we started up the band since it was total Godstomper worship, I decided that Rhino Charge would be a fitting name. I told Paul later on about our name and he was totally stoked.

HaC: How did you guys get into punk/hardcore and more importantly powerviolence?

B: I got into punk through some friends I skated with in 6th grade and my first show was the Vandals at a community center in San Luis Obispo. I got into more punk in the following years and when I moved to T.O. Some kids at school gave me a mix tape with Integrity, Strife, and Earth Crisis. I was already vegetarian and really into the idea of straightedge so through friends I met at school and growing popularity at the time of sXe and veganism I educated myself, attended protests and started going to a lot of hardcore shows. I actually never have gotten into the "powerviolence" scene. I'm far more into grind and metal.

M: Ryan taught me everything I know. When I first moved to California, I didn't have many friends, but I was really into Black Sabbath and Iron Maiden. When I was younger, I just couldn't get over how "evil" those bands were. Ryan got me into hardcore, by making me mix tapes and taking me to shows. While the first shows I went to primarily consisted of local hardcore bands playing at battle of the bands fests, it was something I had never been exposed to before. While in retrospect, the music may not have been particularly compelling, the ideas and the intensity that these guys had enthralled me though. I wanted to be a part of that.

R: I got into punk through my older brother Robbie. I remember being in elementary school trying to hang out with him and he'd be listening to Black Flag, The Exploited, Sex Pistols, and The Descendents. I was young so of course I probably wasn't really into it, but I thought it ruled. I remember sneaking into his room when he wasn't home and listening to his CDs. One time I found the first Suicidal (Tendencies) CD and I decided to give it a listen. I thought it was the most insane shit ever, I thought it was so fast and I didn't know how anyone could ever play so fast. I got into



a perfect example for drug use resulting in any sort of benefit. Its a big difference from the largely drug free crowds from when I was growing up but its to be expected that most of the people we play for will be intoxicated.

M: Ryan stole the name from Godstomper (with Paul's permission). Playing for nothing but drug-free crowds would be preaching to the choir. There's a certain irony that I love when we play straightedge songs to a group of intoxicated people. Makes it all the more poignant.

R: Like Matt said, I stole the name from our friends Godstomper. Paul and I go way back. My old black metal band played a show with them a

straightedge and hardcore when I was in middle school through some older friends. This was also the time that I discovered grindcore, powerviolence, thrash, and anything extremely fast. I've always been the youngest one out of my friends until I hit high school, so I guess you can say I had a lot of people to show me the ropes. **HaC:** There are always kids jumping around and rocking out at your shows, where did all these youngsters come from? What do you think about the crop of new kids coming up in So Cal? How many of these kids do you think will stick with it? And also why is the punk/hardcore thing just a phase, is it dress up time and a moment to rebel against mommy, or is it/can it be something more meaningful?

B: Kids going off at our shows is actually something new for us. Most of our songs are kind of hard to dance to and fast parts aren't long enough to start a circle pit. I love the crowd participation though. Especially when kids sing along. Regretfully I don't think we will see most of these kids last. Out of the dozens of kids I knew in high school the few left who still hold the same ideals could be counted on my hands. Even those few left most of them don't even go to shows more than a few times a year if at all.

M: It feels good to see people getting into our music. While hardcore may be just a phase for some people, I think the level of attachment that people have for the "lifestyle" is completely dependent on the quality of the people that they surround themselves with. Loyal, committed friends act as role models, and without someone to look up to it can be very hard to find your place in the world. A lot of kids in hardcore may be looking for their place, and that place might not be in hardcore—there's no problem with that. Hell, I'm definitely still looking for my place, and it will probably be a long time until I settle down and find it.

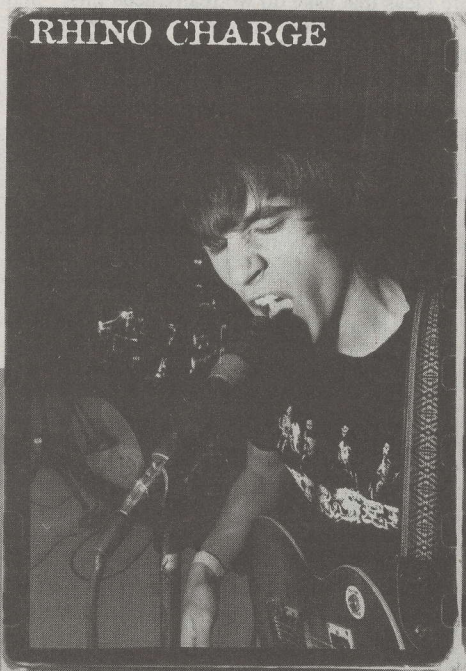
R: I think it's fucking badass to see kids going off or enjoying our show. When I see this, it makes me feel really good to know that people actually like our stuff and it makes me want to play harder and write even better tracks. As Bjorn said, a lot of the kids I knew in high school who were straightedge and whatnot aren't now. It's really sad but I guess people do grow out of it and change. I really hope all the new kids will be around for a long time and help out other kids, start new bands, and keep the scene alive and well.

HaC: If you aren't looking to make it big and sign a record contract and make tons of cash, then why the fuck would any one want sit in a stinky van for countless hours and play in a garage to 75 people? (What do you get out of making such a noisy mess?)

B: Fuck we would be fortunate to play for that many people. As long as the crowd is somewhat into the performance and we have fun it's worth the effort. It's a project that brings a feeling of accomplishment. For me it is also a medium by which I can convey my ideas and perspective of the world around me. Basically

it's something to do.

M: Playing a good set is a great feeling, no matter how many people were there to see it. A lot of the commitment to performance for me is personal, and crowd reaction is simply an



indication of personal achievement. If you play well, you know it, and you don't need clapping to let you know that. But if you play poorly... we've done that plenty of times, too, but that just gives me motivation to go home and practice harder and write better songs. Recently we felt like we were in a slump of some sorts, and we weren't getting into our own shows at all. We sat down and talked about things, started writing new songs, and so far the reaction has been great. The motivation comes from a desire for personal satisfaction (selfish as that may sound).

R: Even when we played sloppy I still had a blast because I knew there were a handful of people



that liked it. I stay involved with this because music is my life really and I think its fun. My dad used to play mod rock type stuff so music has been around me forever. To me, playing shows and going to shows is an outlet and an escape from all the daily shit in our lives. I go to

school every day and I don't say a word to anyone, but if we're playing shows or going to shows I'm really social because I'm around like minded individuals. Music is also a great way to make new friends. Over the course of the year we have met so many great and amazing people who I know will be in our lives for years to come.

HaC: Who came up with the band name? Do you ever get confused d-beat punks drunkenly wandering into your shows only to haplessly stumble upon a straightedge, powerviolence/grind band?

B: Actually we had someone with a bud leaf tattoo stumbling around at a Biko show yelling random shit. I don't think he had any idea as to what was going on. Coincidentally I was wearing an Earth Crisis shirt and I don't know if he was just fucking with me but he seemed to be unable to even read the large block lettering "animal liberation."

Neither would surprise me. Later I saw him trying to convince some sXe kids that "weed" is the answer. Clearly such a winner was a perfect example for drug use resulting in any sort of benefit. Its a big difference from the largely drug free crowds from when I was growing up but its to be expected that most of the people we play for will be intoxicated.

M: Ryan stole the name from Godstomper (with Paul's permission). Playing for nothing but drug-free crowds would be preaching to the choir. There's a certain irony that I love when we play straightedge songs to a group of intoxicated people. Makes it all the more poignant.

HaC: Do you guys think that powerviolence will ever become co-opted into mainstream American consumer culture like pop punk, and now the big time metalcore acts on MTV? Or is powerviolence to weird and bizarre for the uninitiated?

B: Maybe. Really anything can be watered down and blended with some catchy beats to be packaged for profit. It all depends on how it is marketed. The majority of people, especially kids, want somewhere to belong and be accepted. As long as something is easy to assimilate to and can

connect to teen rebellion or hormonal frustrations then someone will find a way to make money off it. The key to marketing a music scene like punk and metalcore is accessories. All the stupid crap that kids buy from Hot Topic to look like their idols fuels the expansion and financial success of these marketed scenes.

M: Anything can be turned into a commodity with the right advertising department, so it wouldn't be that big of surprise. However, I think that there is a lot of active criticism of the commercialization of music in this genre, so I don't see commercialization as a likely consequence in the near future. It's getting bigger, sure. Just not MTV

big.

R: I've seen "hardcore" get big but I don't think it's likely that powerviolence or grindcore get MTV status. Some grind is pretty big though, Relapse status and what not, but powerviolence and grindcore are still way too harsh and

unmarketable and I hope it stays that way forever.

HaC: Is straightedge still a relevant movement, or has it fallen on its own face and just become another exclusive boys club?

B: I don't think it is organized in any way to be considered a "movement." It's an idea and an extreme to allow the general public to make a more educated decision about what to do with their own lives.

M: I think that the mistake with straightedge is its attempt to be a "movement" in the first place. It should be a personal decision. I don't claim straightedge, but I've always been drug free and I have no desire to ever touch drugs, alcohol, or tobacco. I made these decisions long before I even knew what straightedge was, so when I found out about it I did not feel the need to call myself straightedge when I had been living like that for my whole life. A lot of people don't understand how we can be a "straightedge" band while I don't actually claim straightedge. Well, as Chandler Briggs once said, "Things like this shouldn't be easy to explain." I don't write the lyrics, but I agree with what Bjorn has to say (most of the time). Bjorn doesn't preach, and he has never pressured me into claiming straightedge, and we both share the characteristic of being toxin free. Yet, by definition, Bjorn is straightedge, and I am not, the only difference being that he calls himself straightedge and I do not. So my question is this: Does the definition of straightedge lie in defining yourself with the straightedge label? I am in no way condemning those who "claim" straightedge (or even those who choose to take drugs for that matter), and I look up to Bjorn and Ryan as not only peers, but as role models.

R: I also feel that straightedge isn't a movement. I got into straightedge because I saw it as a positive alternative to all the shit that kids I knew started doing. Also, I saw people in my extended family totally fuck themselves up for life with drugs and alcohol and I saw the pain that it had on my family, I knew I never wanted to do that to anyone. I do feel that kids get into straightedge to fit in and because it's "the cool thing to do," those kids usually don't last though.

HaC: Why is being sXe and vegan important to you? (How long have you been?) Why should someone concern himself or herself with what they put into their bodies? Why should we care about animals, aren't they here for whatever we need?

B: For over a decade I have gone without drugs, alcohol, cigarettes, and meat. About nine years ago I finally gave up dairy, eggs and all that other crap. In being vegan and sXe I feel I serve as an example against what people find so important to survive in our so-called "modern" and "enlightened" society. Even among the underground punk and hardcore scenes ignorance about our surroundings and our influences as well as consequences take second stage to drunken circle pits. Humans by nature are lazy and would rather take something to make themselves feel like they're having fun because they would rather avoid the effort or creativity to find something that really is stimulating, challenging, or enlightening. Humanity would also rather look

away from any tragedy or salivate like a 9 year old boy poking at a dead animal on the side of a rural road than think of how they could help the unfortunate victims of our lifestyles. More than anything veganism and sXe are a question. They are ideas that ask "do we really need this?" and "what are the consequences?" If the individual feels that they can "do whatever they want with their own bodies and lives" then how can they impose their own selfish belligerence on everyone and everything else? So many others besides myself have found ways to cope and have a fulfilling life as well as stay healthy and not impose my desires unnecessarily. How can I not ask, "Why can't you?"

M: I'm vegetarian, but Bjorn is helping me to convert to veganism within the following months. I want to leave the smallest ecological footprint I possibly can during my lifetime. I see veganism and the consumption of local agriculture as ways to do that. I'm still a long way away from my goal. I drive way too much, which is a problem I face living an hour away from the other two members of the band. Every small step helps, and I'm trying to do my best to keep my body healthy while conserving the resources around me.

R: Straightedge has always been important to me. When I first started calling myself straightedge I was in 7th grade. I am now 20 years old, in college, and still straightedge. When people ask me if I'm ever gonna drink or if I ever wanna drink I just say no. The way I see it is if I wanted to start consuming substances I would have done it a long time ago when I had a lot more friends that were partying. If I were to do that shit now I would be doing it all alone in my room and that's depressing. Straightedge gave me strength through high school when all of the partying was going on and it gave me a sense of

B: Yes! A gear indeed! Mechanism of manipulation, absolutely! I don't think there should be a law for drugs among other things. Laws break down thought. Writing laws is the easy way out for social systems to avoid figuring out how to teach and connect with the population they are instated to serve. Drugs also allow the control of a lower class that may become unsatisfied with their inescapable state in society. Rather than revolution the lower class is now so apathetically tranquil about their misfortune they will never take efforts in large enough numbers to educate themselves enough to make their lives what they dream for. With such large varieties of legal and illegal sedatives available to poverty stricken areas and laws enforced under the guise of "protecting society," the underprivileged citizens further resign to a hopeless apathy.

M: I support the legalization of all drugs, but I do not condone the use of any drug. I can't say whether alcohol breeds apathy, or if apathetic people are drawn to alcohol. Either way, that lifestyle is not for me.

R: I don't know if legalizing drugs will solve anything and I don't condone their use at all.

HaC: Where does spirituality fall into the punk/hardcore scene? Are all of you atheists? And is there a difference between religion and spirituality? Is life just one quick trip into the ground, or is there something bigger going on?

B: Certainly a question no one I know of can answer empirically. Being a biased agnostic I don't see much of a difference between some atheists and Christians, Jews, Buddhists, etc. I don't feel there is enough information by any religion to deliver any absolution. They all require faith which when put to such a perspective renders all serious and fanatical endeavors by religious movements foolish and ignorantly illogical.

People want to be right and certain so desperately that when they assimilate to an idea many are willing to kill simply in the name of their god regardless of how hypocritical such actions are to their own beliefs. I have seen this in religions as well as movements in the name of human rights, animal rights, sXe, and numerous other seemingly righteous ideas. I think spirituality has become a meaningless word diluted by hippie bullshit. By definition the word is just as ambiguous as anyone's personal interpretation but essentially it is in relation to religion and church. To me it is an immersion in an idea. When taken in that context spirituality could refer to just about

any active association with an idea you truly believe in. In the punk/hardcore scene spirituality would manifest as actions of playing and going to shows, setting up shows, practicing, learning an instrument, and listening to music and even buying and wearing merch.

M: Spirituality is ambiguous and subjective. There is no objective truth, and no possible way to epistemologically define spirituality, which is why I don't subscribe to religion. I respect others spirituality until it begins to infringe on my own personal rights and the rights of those I care about—for example, the concentrated interest to



accomplishment, I knew I had self-control and the people around me didn't. As far as diets go, I am a vegetarian right now will probably convert to veganism in the coming months. I love cooking tofu dishes and most of the stuff I cook is vegan anyway.

HaC: What about the legalization of drugs or the decriminalization of certain substances (i.e. the drug war and the CIA control and manipulation of impoverished people, brainwashing and social control)? Would you say that drug use and alcohol consumption breed apathy? Do you view drugs as one more gear in the machine of social control?

pass anti-abortion legislation. I won't get into that, though. I wouldn't call myself a spiritual person, as I can't even define the word spirituality, but I can definitely say that I am not religious. As for "something bigger going on," I'd like to think that there is a monolith on one of the moons of Jupiter waiting to transform me into the star child. That would be pretty cool.

R: I am not religious at all and I can't relate to any religion, but would like to believe there is something else out there although I'm not sure what it is. One time this Christian told me that I was gonna go to hell if I listened to secular music, wasn't born again, and didn't accept Jesus as my savior or some shit. I think that's all bullshit. I think that if there really is a heaven you'll get there just by being a good person, ya know.

HaC: What do you do for work? What are your living situations like being from Thousand Oaks, would you consider yourselves as being privileged? How do you feel about where you are from?

B: Currently I am unemployed and taking a free ride from the government from being laid off. Previously I worked at a start-up company who was developing a computer program similar to Photoshop that could create a 3-D effect to replace conventional 3-D movies. Not originally from T.O. I can't really take any credit as a native. I lived with my dad and little brother and never really had much money so relating to people who have lived out here all their lives can be a little difficult.

M: My family is very privileged, and has the means to put me through college at UCSB. With privilege comes opportunity, comfort, and guilt. I am appreciative for the life that I have been given, and I try to take nothing for granted.

R: Currently unemployed but looking, and I'm a full time college student. I'd have to say that my family is pretty privileged, but my brothers and I have always worked for things we've wanted. All of my music equipment was purchased by me. My parents have taught me the importance of working hard for the things you want in life and I truly admire them. They both came to the US from Mexico a long time ago with absolutely nothing except the clothes on their backs. They worked hard every day and never gave up. To this day, they continue to work although they could both retire and live out the rest of their lives comfortably.

HaC: Where do you see our society headed? Are we going to consume everything in our path, blow ourselves out of the solar system, or is Nature going to step in and shut down the show? Is there any hope at this point in human history?

B: Most doomsday predictions are somewhat exaggerated from fact. We really give ourselves too much credit as a significant force in the universe. Even if we were to nuke the entire planet and reduce the surface of the planet to an uninhabitable molten ocean, life would survive in the form of small bacteria that has survived in the past when our planet has undergone similar circumstances caused by collisions with various celestial bodies. Even if we don't destroy the planet as we know it, life on earth eventually will

be wiped out by future collisions or the inevitable death of our sun. Our influence really isn't as substantial or destructive as I think we secretly wish we were. As much damage as we have done worse has been seen and will be seen by this planet and its inhabitants. Humanity is simply another circumstance that tests itself and all other life. We are a natural event that has survived through adaptation and will thrive similarly or greet failure in extinction. Our society is on an even smaller



scale and will certainly fall to the rise of others as it has done in the past and will do repeatedly. The only concern is for the small-scale relationships and consequences that affect our lives as they are now and for the children we are failing through neglect. Our environment is what birthed us and what sustains us. The more we fuck it up the harder it will be to survive. We fail to learn from our mistakes and we try to lavish neighboring countries and ourselves with luxuries and convenience at the cost of the world we live in. We act with disregard to our own citizens and even towards those we say we love in our intimate and family relationships. Our everyday actions are our failures and those foreshadow our doom. I think we will always struggle and always have to overcome something. To overcome, to learn, to achieve, no matter how painful. To avoid those things is to die. To simply wait out your time in denial and self-serving luxuries is death.

M: Man will die but the Earth will survive. All interests to conserve natural resources and save the ecosystem lie not in society's desire to save the Earth, but in society's desire to save themselves. Selfish to the core, but it's a built in mechanism I guess.

R: "I strain to dream of a world unhindered by human being. The sooner man destroys himself, the sooner life on Earth will finally be at peace."—

Noothgrush

HaC: Is retaining large amounts of vinyl records a guilty pleasure for those of us who consider ourselves eco conscious? Would you say that record hording and nerding out are just our own reflections of imposed social standards, perceived or not?

B: I remember a comedian telling a joke that basically broke American consumerism down to feeling good for having a bunch of stuff that they don't need but won't let anyone else touch. I like music and am guilty of collecting but I've lost a collection before and I'm fine so I think I can live. I'll pick up some cool stuff here and there if the price is good but I feel I have more gratifying things to spend my money on. But hey, have fun spending hundreds of dollars on plastic discs that make the same sound as a computer.

M: Guilty pleasure, definitely. However, I think that it is a very positive outlet, albeit a wasteful and possibly harmful one, for our interest to be invested in. Like any hobby it can be taken too far, but in moderation there is no harm in buying a record to support bands whose ideas you subscribe to.

R: I love records and although it is wasteful and possibly harmful, I also view it as positive. I would much rather spend my money on records than some other stupid shit people buy.

HaC: Hot pants/shorts. A new hardcore staple, or a summer time fling?

B: Thankfully I have failed to notice.

M: My legs are too hairy to pull those off.

R: I love hot pants/shorts. They are super comfortable.

HaC: What happened to the bass player? (Ha!)

B: Necessity simply never presented itself.

M: I'm adequate.

R: Bass players are obsolete.

HaC: Any last words boys?

B: I really shouldn't.

M: Thanks for the opportunity for this interview, we really appreciate the questions.

R: Thanks for the interview, Chuck. I must say that *HeartattaCk* has always been one of my favorite 'zines and I have countless issues lying around my room. I would have never thought we would actually grace the pages one day but we finally made it and it feels awesome. I'd like to also take this opportunity to let you all know that our first 7" on To Live A Lie Records has been repressed, so if you missed out on the first 500 copies there's another 500 available. We also have a split 7" with our good friends Protestant out on Go! Records. There's lots of copies out there but there are plans to repress it before tour. This leads me to my next point, we will be doing a 6 day west coast tour with Protestant, Lake Effect, and Loser Life is jumping on the last 2 days of it. If you haven't heard these bands yet, please do so now because they are fucking awesome! Check our page out cause we might be coming to a city near you! Lastly, keep an eye out for all the Demon/Chuff Crew bands cause they are comin' up!

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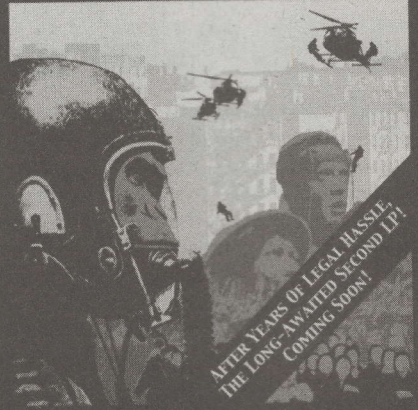
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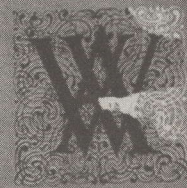


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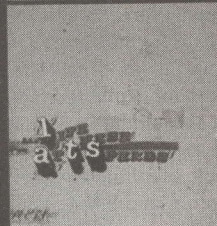
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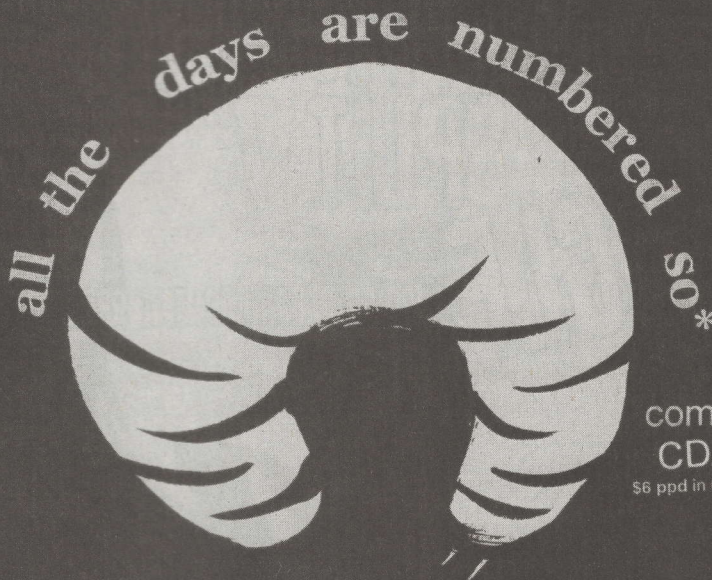
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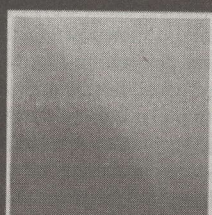
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CRITICAL EXPLODER

WITH BEN PARKER



While I declined to attend the Discharge "reunion" shows in 2003, I was already familiar with the story, from Agnostic Front: classic hardcore band drifts towards forgettable, and then offensively bad metal, breaking up at the nadir of creativity, then reunite only to put out more shitty records in a style they never played before (for Agnostic Front, Epitaph-tinged Oi!; for Discharge, AC/DC-ish metal/rock), and then to realize that what they ought to do is claim themselves as the fathers of "true" hardcore and make a heavily-overproduced metal version of what they remember as sounding like in the 1980s. On the other hand, Discharge have long since ceded their legacy to thousands of d-beat bands from Sweden, Japan, and Brazil—any fan of the original Discharge is more likely to get their craving for d-beat from Disclose, Besthoven, or Meanwhile than from some new Discharge record.

My point, I suppose, is that it is difficult to know what Discharge sounded like to people in 1980 when *Realities Of War* was released, since all subsequent listenings have been mediated by their influence (for good or bad). I remember when I first bought the *Clay Singles* CD, I was into it for about fifteen minutes, and then I started skipping ahead to see if they would ever play something DIFFERENT. My friend told me to skip ahead to "The More I See," since Metallica had covered that song (and so it *must* be good, right?). Long story short, there is no real way to understand Discharge from some other vantage point, where you can squint and imagine what Motorhead or Metallica or Shitlickers saw in Discharge; I would argue for total immersion as the procedure the music demands, and to try to understand what makes Discharge *unique*, instead of what makes them the inventors of d-beat, fathers of crust, punk/metal trailblazers, etc. I'm not going to do a song-by-song, or even record-by-record discussion of Discharge, because what would be the point? So I'm just gonna talk first two records, since it's all pretty much in there.

Realities Of War is, sadly, not as crazy as the Shitlickers or Wretched records which it spawned. Still, one has to ask what the fuck they were thinking: superfluous double-tracking of the vocals, no real choruses, guitar solos everywhere even though the band can barely hold together at a mid-tempo, toms and kick-drum way louder than anything, record art that is so obviously iconic yet ambiguous (as a statement, a jacket reading "Discharge" is not only apolitical, it is almost pre-rational). As far as the actual music, only "Realities Of War" and "Society's Victim" fit into the standard Discharge concept, and only the former has a d-beat. In short: Is this an Oi! record, or some Neanderthal attempt at NWOBHM, or what? I used to be disappointed by the lack, on this debut, of the things one comes to expect from Discharge: namely, speed and a d-beat. But, in a way, that is like expecting the Velvet Underground self-titled to cash the checks which "Sister Ray" writes, and being bummed at the Nico songs. *Realities Of War* relies on an interesting effect,

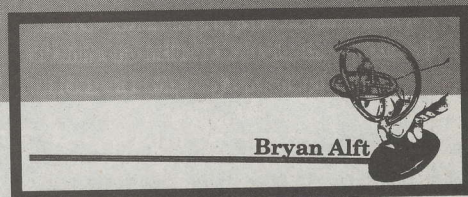
which I think can only be realized by trying to air-drum along with it: the reason they aren't playing as fast as one can imagine, say, the title track being played is because they are hitting too hard, strumming too hard, shouting too loud. "They Declare It"'s final shout, "WAR! WAR! WAAAR!" is done with so little finesse, you can almost hear the influence of '77 punk falling to the studio floor. So, within a certain headspace, there are actually few things crazier than *Realities Of War*. Not to pull a Stuart Schrader, but I think Stooges' *Funhouse* is the obvious predecessor to this "hit everything as hard as we can" mentality, although *Realities Of War* has as much in common with the Stooges debut, in that all the pieces are clearly not assembled yet.

Fight Back is probably the most exemplary Discharge record: the d-beat is firmly in place, the riffs are already recycling and cannibalizing one another, the bass is doing that thing Rainy does, and the songs are probably their best. "Religion Instigates" could have been on the debut, I suppose, in some fantasy-league of records where these two trade their last songs. The emphasis here is on speed: these songs fly by, and the formula is completely set for *Why?*, with the exception that Cal still has too many lyrics. But before I move on, I should point out the completely epochal nature of this record (also from 1980): the band has completely *reduced* punk to this style, inventing hardcore in the process. Considering this was the year of *Sandinista!* and Gang Of Four, before The Exploited had embarked on their dubious career, and Crass were fiddling with tape loops, *Fight Back* is simply unimaginable. The banal explanation of early hardcore is "punk taken to the next level, harder and faster, etc." but I think Discharge defy that definition, in that it fits every *other* band. Sure, Discharge ARE harder and faster than "punk," but what punk? What could possibly precede "War's No Fairytale?" Discharge, like Jesus Christ being paradoxically man and God, are precisely this quintessence of punk, presented as a new term, hardcore. Like some mathematical nightmare, they are where all the logic of punk must fall back upon, at the same time occupying the space all hardcore must converge upon. Wait—I've got it backwards, you say? No! Like Dante climbing Satan to ascend to Purgatory, there is a certain fucked-up logic at work here: hardcore doesn't stem from Discharge, any more than Christians are descendants of Christ (who is the last of his line of begat, begat, begat...); hardcore realizes Discharge as that moment of divine understanding, so that to be hardcore is not to "develop" from Discharge, but to be *like* Discharge: What Would Bones Do? At the same time, all punk is only held together by the total garage aesthetic which the Ramones, Discharge, and Black Flag contain within their trinity, and all punk has its origins in this primordial soup, whatever anachronism that must involve.

The Discharge oeuvre, while thoroughly in print, have been repackaged in so many "greatest hits" and "anthology" collections that anyone who compromises on their first purchase is likely to end up owning the same songs on several releases and formats. However, it needn't be difficult at all, as their complete good material is divided onto the *Why?* and *Hear Nothing* CDs with bonus tracks, or for the vinyl,

the two albums and the *Decontrol* LP. Now, please do not buy the *Decontrol* CD, which is a two-disc affair and still necessitates buying a third disc (*Hear Nothing*), which will leave you a good deal of overlap. To recap: this can all be accomplished by buying the two albums on CD, or the two albums plus the singles collection on vinyl. For fun, though, let's run through the number of superfluous repackagings the Discharge catalogue has been stretched to: *Hardcore Hits*, *Protest And Survive*, *Vision Of War*, *Never Again*, and *Society's Victims*. I would say that *Vision Of War* and *Society's Victims*, both with multiple discs, are the worst, since they try to sneak in new material alongside the old punk records. There is also the question of newer Discharge records; now that Bones is back in the band, they have released a tedious but heavy self-titled album, a split with Spanish old-timers MG 15, and a brand new 7" that I haven't heard yet. The latter two records feature Rat (from Varukers) on vocals, and therefore are not "real" Discharge records to me, especially since all the original members just look like soccer hooligans.

Okay, so this is the last issue, but here's a sort of in-advance "Where are they now?" for me: I'm moving back to New York City to get my PhD from Columbia University, so hopefully I'll be there for the next six years. Unfortunately, I don't know my address yet, so please get in touch as misfitsfan@gmail.com and STAY FUCKING PUNK.



Congratulations to the HaC crew for 50 issues. HaC has seen a lot of changes in the world of DIY punk—many for the worse, I fear. But they persisted and stuck to their ideals. I could rant about these changes for pages, but instead I will use my final column in HaC to push for positive changes that I think could make the DIY punk rock scene more vibrant and relevant.

The DIY community needs to recognize that our scene revolves around the consumption of petroleum. PVC is used to make vinyl records and is made by processing crude oil. Compact discs are made largely from polycarbonate and lacquer. The polycarbonate is made from a process using crude oil and natural gas, and lacquer is made from oil as well. Jewel cases, more oil.

I am not an expert on the environmental impact of the production of records and CDs and—as an avid consumer—I am certainly not advocating abandoning these formats. However, we need to operate with our eyes wide open to the role we play in this world. Very few things make the punk scene look as hypocritical as continually producing gimmicky, resource-wasting records while wars rage and the environment goes to shit—in part, to make them.

So, what can we do? I imagine the absolutist, environmentally sound thing to do would be to halt production of records and CDs altogether and only exchange music via MP3s.

However, I do think that some of the do-it-yourself spirit of the punk scene is lost when a band's music exists solely in a computer.

At the very least, we should be aware of what we are doing as part of this larger fucked-up system and make decisions accordingly. This means that every CD and piece of vinyl should be seen as a precious commodity. Those pieces of plastic should be recognized for their true cost: wars rage over the oil to make them, and the chemicals used to produce the plastics poison the environment.

With that in mind, every CD or record should be fully utilized—every second of a release should at the very least have the standard full-length record's worth of recording, if not more. It should be to have every second of space on that disc is used up. CD-EPs, 1-sided vinyl releases, 45 RPM 12"s, gimmick limited releases with redundant track listings to sucker someone into buying them twice—all this crap should end. While non-jewel case CDs are a pain to display in stores and organize at home, we should accept that this over-packaging is doing much more to harm our world than the good it does in protecting our CDs. Shrink-wrapping, plastic UPC labels—all this should be reconsidered as well.

Punk's urgency and political awareness seems drained by a community with a stamp-collector mentality and an elitist focus on trivia for days gone by. I feel drawn to this narrow-minded focus myself and have a love/hate relationship with a scene that often seems almost completely taken over by consumption and commoditization. I think most of us were drawn to punk rock for bigger and better reasons, and I hope we can find our way back.

Bryan Alft/PO Box 8344/Minneapolis, MN 55408; bryanalft@gmail.com

Hope Amico

New Orleans Looks Ahead

On Mardi Gras night this year, I was in Gainesville, listening to Howard Zinn speak at the University of Florida. I missed my friends in New Orleans. This was my first year in four that was not at the first parade, or dancing in the middle of the street blocking intersections, even if only to go home early. This year it seemed especially important to participate and celebrate, to not let anyone think the city was dead, though not to let it be only a party either. I wanted to be with my friends but due partly to circumstance and partly to anxieties, I stayed away from the crowds. Instead, I decided to visit a friend in a town that is nothing like New Orleans. Zinn happened to be speaking and Travis had an extra ticket. My decision to go to Gainesville also coincided with the Comics Convention at the University. Nate Powell was the keynote speaker and I had the opportunity to listen to him explain the benefits of self-publishing and the spirit of DIY to a room of comics scholars. Along with Japanther and Madeline show a few nights later, it seemed that I had good, if lucky, timing after all.

I've been living in New Orleans for three years, evacuated after the hurricane and returned the first week of October. In January I left for two months, a long time in the view of

what has been happening. October to January things changed slowly but the difference at the end of three months was dramatic. The first weeks were bleak. Friends and neighbors returned but half were back only to pack a car or a borrowed truck and return to a new, maybe temporary home. Reunions quickly became goodbyes as people accepted opportunities in other cities. Schools, jobs, free housing and running hot water were offered, leaving the rest of us to the debris-piled streets, the Red Cross diet of peanut butter and jelly and Pop-Tarts, and the constant wonder of *what the hell are we doing here?*

In the first weeks, it seemed every one had a work party at their house, inviting anyone who could to help tarp a roof, tear out moldy dry wall and move out waterlogged furniture. In January, Nowe Miasto, the collective warehouse where seven to ten of our friends lived at any time, was stripped to the framing on the first floor, the former residents unsure what to do next. It is daunting. Often, company was needed as much as extra hands. Misha and I returned twice to his house to remove what was salvageable from the damp mess of his room. Many of my friends lost their homes and most of their belongings. I've seen most of my friends in respirators. There were always extras to lend in someone's car or John's bike basket, along with gloves and bottled water. Friends moved in with one another, turning single apartments into spaces for two to eight people using lofts and ingenious designs.

In January more schools opened. Now in March there are nineteen, each of them full. I started seeing more neighbors around Christmas, kids playing in the streets. Friends started making plans for the coming months instead of thinking in terms of days. Still, the threat of developers and of being largely forgotten by the rest of the country, along with this city's horrific racist history and the reality of an approaching hurricane season, makes me a little queasy. We work towards an uncertain future, like walking on shifting ground.

Upheaval and chaos is sickening to stomach if you are trying to stand still but it also creates spaces and opportunities to work towards solving problems that existed long before the hurricane.

About a year before the storm, two doctors opened a sliding scale clinic in the Tremé neighborhood. Quality, affordable health care is especially hard to find in New Orleans and Dr. Paul made it a little less frightening to have a possibly broken finger examined. Though the office received no major damage, Dr. Paul's house sat in a few feet of water for a few weeks. He and his family have relocated while deciding whether or not they will return. Dr. Paul offered the clinic building to a group of women working with the New Orleans chapter of Incite, Women of Color Against Violence. They are organizing a women's clinic and needed a space. Incite has been working for a few years in the city, educating people about different forms of violence, how it affects women of color, and also focusing on prevention. They are receiving some money from The People's Hurricane Relief Fund but are also seeking grants. The clinic will be free and staff will be paid. They are looking for nurse practitioners who want to stay in New Orleans, helping to establish the clinic as a sustainable resource for women in the city.

Another group that has been getting a lot of national attention is the Common Ground Collective. It was started a week after the hurricane by Malik Rahim, a former Black Panther living in Algiers, across the river from New Orleans. Algiers received significantly less damage than New Orleans making it easier to organize aid for the city. A free clinic was established and within two months, there were distribution centers and a clinic in the ninth ward. Common Ground has been very effective soliciting donations and activists who want to help. The amount of work to be done is overwhelming, physically and emotionally for residents. Common Ground offers cleaning supplies and people to move out broken fridges and tear down drywall. Overall, the collective is able to help so many people because of the number of volunteers they have. Not every one appreciates their presence, however necessary. Importing hundred of volunteers, many without any of idea of conditions in the city before the hurricane—no my house really looked like this before—adds some strain to the residents. People's Institute for Survival and Beyond had been offering scaled-down anti-racist workshops to incoming volunteers as to prevent from adding to racial divide and helping to educate visitors about this city's history and volunteers' own internalized racism.

The New Orleans Community Bike Project, also called Plan B, is non-profit, volunteer run community bike shop that has been around for five years. They received donations of tools, money, and a total of over 1,000 bikes from Working Bikes in Chicago, Bikes Not Bombs in Boston, Positive Spin in West Virginia and Free Ride in Pittsburgh. Mechanics also visited to help build some of the bikes, and currently the shop is busy helping returning residents build bicycles. They are also able to help establish bike shops among other organizations, such as Common Ground, Emergency Communities in St. Bernard Parish, and with Mama D, a mid-city resident who never left and has been organizing within her neighborhood to clean up and bringing back residents. Volunteers from Plan B were invited to Mama D's for Thanksgiving. John and I stopped by late in the afternoon. Most folks had gone home and Mama D was deep in a conversation. A lady who had just returned and was offered a place to stay near by, talked with us about returning home. She was appreciative of Mama D's organizing and recognized the importance of working together and helping residents to return. She said to us, "You know, its about the love. I cant be me without you, right?"

Returning to Travis' house Mardi Gras night, we passed a bar packed with wasted college students. It was ten p.m. Most of my friends know to be home by now. Nothing good comes out of staying out late on Mardi Gras.

Though Zinn spoke mostly about war, as a concept and specifically between the U.S. and Iraq, he closed with a poem by Marge Peircy called "The Low Road." It is a poem about over coming hopelessness, about finding people who feel the way you do and working together. About finding support around you. It is exactly what that lady was saying to me and John, it's about the love, y'all. Out of destruction comes opportunity. Out of so much loss, perhaps

something good can be gained. —Hope
PO Box 791639/New Orleans, LA 70179
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Building Movement, Building Power by Chris Crass

The last issue of *HeartattaCk*. It has been such an honor to be a columnist for HaC. Leslie and Lisa have been incredibly generous and dedicated as editors over the years. Through HaC they have given me the space to connect my left anti-imperialist politics with the punk rock community that nourished me when I first came into activism. Thank you for all that you have done and continue to do to bring us closer to liberation. In my final column, I want to share two pieces of writing that come out of the organizations I work with, the Catalyst Project and the Heads Up Collective. These are group writings.

Before racial integration can be successful in the US the problem of white racism must first be reduced and then eliminated. White leftists and counter culture whites can assist in reducing white supremacy by working in their own white communities since whites will listen to other whites before they listen to people of color.

—Farewell comrades, Chris Crass

Tools for White Anti-Racist Organizing By the Catalyst Project

Developing Analysis:

1. Study the historical development of white supremacy and how white supremacy connects with capitalism, patriarchy, heterosexism, the gender binary system and the state.
2. Develop analysis of how white supremacy impacts the issues you work on. Prioritize analysis by left/radical people of color in your study.
3. Study social movements led by people of color past and present.
4. Learn about the struggles of people of color where you live.
5. Study white anti-racist history, find other white anti-racists to talk with and get support.
6. Study Women of Color feminism and develop analysis of intersections of oppression and privilege.
7. Form study groups and do political education in your organization.

Building Organization And Developing Your Anti-Racist Practice:

8. Join existing organizations working from an anti-racist politics and/or support the process of moving your existing organization towards anti-racist politics. Organizations are often difficult because in them we practice the real world application of our principles and we are accountable to other people. Organizations are key to transforming relationships of power towards equality in society. Challenging times should be expected.

9. Find other people to work and talk with to support one another in your development as an anti-racist and as a revolutionary. Develop a process of praxis: putting analysis into practice, reflecting on that practice to develop your theory and so on.

10. Find ways to support people of color led organizations that you share political affinity with. This could include you and your friends volunteering to do childcare, to getting your organization to participate in campaigns led by people of color, to developing longer term political alliances.

11. Challenge privileged/oppressive behavior in yourself and in others. Struggle to do this from a place of love. Remember that in doing this work, you will make mistakes and so will other people. The mistakes are inevitable; the process of learning from those mistakes requires humble and honest reflection. The more work you do, the more mistakes you will make.

12. Struggle against individualism and competition that distort the goals of this work to becoming "the perfect anti-racist." Remember that we are engaged in a struggle to make history not escape it.

13. Find a mentor, someone who has more experience than you who will not only share lessons from their history, but someone who helps you learn from your own experiences and who encourages you to think through the challenges you face.

14. Developing your skills, analysis and confidence to struggle for social justice. Become as effective, dynamic, strategic and healthy as you can be in our work for a free society.

Building Movement:

15. Build relationships with the people you are working with and build relationships with people in the broader community you work in.

16. If you are in a multiracial organization find ways to openly and honestly talk with activists of color you work with about white supremacy and race with a focus on how to work together to build power for justice.

17. In mostly or all white organizations, work to build relationships of trust and accountability with organizations and communities in struggles for racial justice. See if there are ways to do solidarity work and eventually, if there are ways to collaborate. Develop your organization's work with goals of challenging white supremacy in society and building anti-racist principles in white communities.

18. Commit to developing a practice of solidarity with oppressed peoples for collective liberation and a practice of accountability to the people you work with in your organization and in particular accountability to oppressed people you work with and have relationships with. Such a practice is nuanced, complex and develops over time through practice, be patient.

19. Know that your liberation is tied to the liberation of all. While people with privilege are often less affected, find your self-interest in a free society and work to build it.

20. Remember that we are in this together and you are not alone.

Catalyst Project is a center for political education and movement building. We thank our mentors

and allies for help developing this list. For more resources see Colours of Resistance rs.mahost.org
www.colours.mahost.org

For May Day And Beyond: White People Step Up For Immigrant Rights!

By The Heads Up Collective And The Catalyst Project

In the past month, five million people, mostly immigrants of color, have mobilized for justice and are making history, flooding the streets in unprecedented numbers. Meanwhile, the most visible participation by white people is coming from the racist and right wing leaders who are defining and dominating the debate in the Federal government and in the news, radio and opinion pages. *Where are the voices of anti-racist white people in this crucial moment, when the worst anti-immigrant legislation in decades is still poised to drop?*

We, white people who believe in justice and ending racism, have a responsibility and a historic opportunity to stand with immigrant communities and unite behind their demands. As white people, most of us with US citizenship, we call out to our white communities to take to the streets for immigrant rights. We must demonstrate that the rightwing racists, from the Minutemen to in the Congress, do not represent us!

Anyone who has experienced this month's electrifying, grassroots explosion feels the power and excitement growing. Working-class immigrants, with their crucial roles in the economy and culture of the US, have real power to reshape this country, as a vibrant part of broad multiracial movements for justice and equality. As anti-racist white people, we have a role to play in this struggle.

Immigrants are the direct targets of these policies, and we know enforcement will aim at immigrants of color. But we are all endangered by the accelerating drive of this country towards greater abuse of working people, more criminalization of poor/working-class people, and of all communities of color, particularly African-Americans. Our futures are tied together and now is the time to stand with immigrants fighting for their rights.

The ruling class in the United States has historically led anti-immigrant campaigns to divide working people, getting people to blame one another for stealing their jobs while corporations build their financial empires from all of our labor. Building from a foundation of enslaved African labor and mass land theft from indigenous nations, corporations used anti-immigrant campaigns against the Irish, Italian, and Jews, Chinese, Japanese, Eastern Europeans, and other immigrants, to deny them legal protections, attack unions and maintain cheap labor to under-cut better waged jobs. These campaigns intensified with the Chinese Exclusion Act in the 1880s and, as more and more European immigrants were assimilated into white society, immigrants of color from Asia and then Latin America were targeted to be a permanent low wage, legally unprotected, work force to drive wages down and corporate profits up.

White people have led and rallied behind anti-immigrant campaigns in the millions throughout the history of this country and today a new history for immigrant justice is being

written and we have a responsibility to be part of it. We're fighting two racist agendas: big businesses need to retain a vulnerable pool of exploitable labor, and the blatant organized racists want to preserve white political dominance and agitate for mass deportations. This divided right wing unites to dehumanize immigrants of color, working to strip them of any rights or protections. The small handful of mostly white billionaires backing and benefiting from these strategies depends on our complicity. Instead, let's build upon the legacy of anti-racist white people who have refused to participate in divide and conquer strategies, where the ruling class historically uses race to pit us against each other.

White people need to take responsibility for countering the attacks generated by white racists, from the border to the white house.

If you're a white person who stands for justice, we encourage you to step it up. How can you more actively support immigrants fighting for their rights, and encourage your families and friends to get more involved? What local organizing by immigrants can you support with your time, money, and resources? On April 23rd in the Bay Area, and throughout the country on May 1st (International Workers' Day) immigrant communities around the country will again take the streets. Let's be there in greater numbers: on the streets beside our friends and neighbors, raising our voices in the national debate, making a commitment to organizing more white people to stand up against attacks on immigrants.

This letter comes to you from two Bay Area-based white anti-racist organizations, Catalyst Project and the Heads Up Collective. Heads Up is a member organization of the Deporten a La Migra Coalition, which is primarily composed of organizations based in working-class immigrant communities. We ask you to act in solidarity with the principles generated by the Deporten a La Migra Coalition, Immigrants Fighting For Our Rights. They are:

The land is for those who work it!
No more displacement
The border is hypocritical
Unity makes us strong
Demand dignity and equality for all immigrants
In every neighborhood, organize!
(please read full text at <http://www.liberationink.com/revised/navigator.php?s=2&a=deporten>)

If you agree with these principles, we invite you to sign this letter and make your signature a commitment to putting them into action in your work and life.

In struggle—Catalyst Project and the Heads Up Collective;
immigrantjusticesolidarity@gmail.com

Endorsed by: Carlos Mun~oz, Jr., professor, UC Berkeley, author, *Youth, Identity, Power: The Chicano Movement*; Elizabeth "Betita" Martinez, Institute for Multiracial Justice; Maria Poblet, St Peters Housing Committee; Eric Mar; Eunice Cho; Jose Palafox, professor, Stanford University; Kali Akuno, Malcolm X Grassroots Movement; Sheila Chung, Bay Area Immigrant Rights Coalition; Renee Saucedo, Day Labor Program/La Raza Centro Legal; and Phil Hutchings, Institute for Multiracial Justice

(organizations for identification purposes only)

Catalyst Project and Heads Up Collective were inspired by the work of white anti-racists with Jews for Racial and Economic Justice in New York City, and Italian Americans for Immigrant Rights in the Bay Area, who put out similar open letters to move white people to stand for immigrant rights. By signing here, we are also joining with the thousands of white people participating in those and other efforts.

Please sign on if you stand with the principles above. To add your signature to those below, go to this link: <http://www.petitiononline.com/mayday06/petition.html>

Dear Friends,

by Chandler

When asking questions is a lot easier than attempting to answer another's "why?"

When I started thinking about what to write in this column, I kept on thinking up cheesy titles and cliché lines about how endings are followed by new beginnings, with death comes life, destruction and creation... that sort of new agey shit. Sure, it may not be true, but who wants to read that? Not me.

Things are changing these days and it's damn scary. Life continues to accelerate with each year, and the seasons (if you can call them that in California) seem to fly by us faster with each pass. We're coming and going, a continuous flux of movements. My friends come and go with ease. Activists come and go, enter and burn out. Punks come and go, enter and burn out. Be it tire of extreme utopia or a realization that shit just ain't happening, people just get tired of a place, of a community, or of people. This town, this planet, is evolving constantly, and, did I mention it's damn scary?

Recently I read something a friend of mine wrote (which isn't so recent itself, but whatever): "Beginnings & endings; or accreted layers, tough as plaque? And just where will all this temporary exiting lead? Murkier waters, surely."

"Temporary exiting." Does that mean leaving and coming back? Or being constantly on the move? And are we not all guilty? I know I am. And what of those who never come back? Is it temporary anymore, or just consistent leaving? Since moving here to Goleta, I've taken my vacations, but these probably can't even be considered an exit. My one leave of absence made me realize how much a town can change—how quickly your base of support can deteriorate, and most importantly, how quickly your friends can exit as well. I suppose in a town with such an unsustainable housing situation, people are bound to leave. This is assuming they don't have a high-paying job ("career"), in which case their forced out into a habitual rut of commuting. This ain't

no rut I'd like to be trapped in.

And soon enough I'll be guilty again. Each time I move, I feel like I've stayed shorter times, like I've moved just yesterday. And this time I don't even know where I'm going. I suppose that's a good feeling to have—finally, after four years of institutional education, I have little to no ties. I will be able to say, "I like this place, I think I'll stay a bit longer" without worrying about some deadline. Travel seems like easiest move—something I've talked about before in *HeartattaCk*—with so many options, what better thing to do that not make any commitments whatsoever and move around. Not to say I have distinct places to go, people to see, goals I want to accomplish; but I am sure of several concrete things I could do, or tie myself down to. Have you ever faced this? Multiple options and not a clue what to do? I suppose the answers will come with time. And sure enough, I'll make mistakes again. I'll go places I don't want to be, I'll stick myself in situations which cause discomfort, boredom or depression. But that doesn't mean I can't leave. That doesn't mean I can't learn from my mistakes and do something about it.

But with each "exit," are we darkening the waters? Is the grass really all that greener on the other side? Are beginnings nothing more than excuses to run away from the messy situations we've created for ourselves? To run away from the projects we've started but can't really seem to follow through? To run away from the failed relationships, poorly run activist struggles, continuously, forever doomed to temporary? To repeat what my friend Steve asked, "Are we running to somewhere where the work has been done already?"

HeartattaCk is ending; change is coming. The internet is serious business, and that's no joke. It seems like every these days has a "myspace" page for their band, and why not? Instant access to music (for the ones who have that access) for no cost? (1) A free website? "Instant gratification," I think that's what they call it. Interaction comes fast, it comes often and it comes with costs we don't always consider. Once my friend Sarah said that those sorts of websites condition us to register our information—everything from the music we like, to the political views we hold, to our calendars. This is a scary thought, in the days where our own government justifies spying on it's own citizens out in the open, and a lot of people *back* them! I don't want to come off as some elitist, because I'm a user of the internet, too—I check email, message boards, and other websites daily. I know for a fact most people don't come to shows because they saw the fliers I made. Most find out via the internet, through websites like myspace and email lists. People tell me they don't want to go to a show unless they've heard their music—an option that isn't so easy on a broad scale without file-sharing and music hosting capabilities.

But even when we still make real fliers, make 'zines, write letters... the age of the 'zine is dying. Despite many folks' efforts to combat it, we still see the domination of more technologically dependent communication. I doubt 'zines will ever completely disappear, but it's becoming less popular and much more easy to communicate with faster gratification. Either way, I still love 'zines; I'll keep reading them,

I'll keep buying them and I'll keep collecting them. (2) The end of my column here will give me the final push to put out my own 'zine—something I've always started and never finished. If you'd like one, just write me a nice letter or something, keep in touch and I'd be happy to send one to you.

Yadda yadda yadda...

I don't have much else to share. I feel like I'll start trailing off into a lonely and boring column. Thanks for reading and thanks to those who provide me with feedback, on writing or life or whatever. Stay strong.

Here's my "permanent address" a.k.a. my dad's house. Write me there, as I will be "temporarily exiting" for an indefinite period of time:
Chandler Briggs/46 20th Ct./Hermosa Beach, CA 90254; chandlerbriggs@gmail.com

P.S. I've got some old records I've released. Want a copy? Just write me and I'll send it for postage cost. Better in your hands than collecting dust in my room. Got a distro or store? I'll send several. P.P.S. I'm looking for people with hook ups to organic farms and/or cool projects going on to visit. Let me know if you've got any swell ideas. Thanks!

Footnotes:

1. Cost is relative here... of course it takes energy to use a computer, to use the internet, which has probably come from the burning of fossil fuel and the exploitation of workers to build the computers, so on and so forth.
2. Which is, I admit, a bad habit—I should pass them on; but if you think my few boxes are bad, you should see Lisa's closet!



The End?

In the mid '90s, I was a young human being living in central New Jersey. Before moving to Edison, in 1996 (?), my exposure to "punk" was very limited. I had access to my father's old and interesting records, and was totally consumed with how abstract and interesting things like the No New York compilation, Talking Heads, Gang Of Four and the first 8 King Crimson records were.

However, I also didn't have anything to line any of that up against... I listened to some mainstream music, though even at that, it was usually just Pearl Jam and The Beatles. (To this day, I still find a lot of significance in the music and ideas of Pearl Jam, though still always feel the need to disclose that I do not enjoy their first two full lengths. From Vitalogy on though? Those could totally be on Matador! No need to go into that rubbish here and now though, right?)

And so I move to Edison, and everything makes sense. I find myself socializing with other young people who are listening to loud and crazy music that is rooted with good ideas and politics. I find myself socializing with people who are creating 'zines, in bands that are playing

shows at rec halls and in church basements, volunteering at Food Not Bombs and well versed in human/animal rights and global issues.

I was in love with all of it, everything was so interesting and fun and positive. Nothing had ever felt so right before, and I really knew I was home, that this was going to be what I was made of, and I think that one of the real defining moments that carved this into stone, was when I first saw The Degenerics and You & I.

The Degenerics were playing this fast loud and eerie (though equally quirky) sort of "hardcore" that was in a way, very much like early Bad Brains (they even dropped lines about PMA and I loved that—though I had never even heard Bad Brains at this point). All of their songs were about socio-political issues, be it human rights, animal rights, pitfalls of living in a capitalistic society, etc.

They were all over the place and everyone was screaming along! They took time to talk about what their songs were about or other relevant things that were going on (in our own community or beyond). They had informative literature at their table, in addition to (an always different variety of) shirts (one of which I still occasionally wear), patches and most importantly, their self titled 7", which I bought and brought home. I still know virtually all of the lyrics to this record, in addition to those of the songs on their second 7", No Comply.

Information provided from this band, both in their records and at their shows, in addition to that which was acquired from other bands or 'zines or just communication with all of my different peers at the time, was what led me to decide to become vegetarian, which I still am to this day, 10 years strong!

You & I were not as "punk" based, but the two of them were still very "punk" and of the same feeling and nature. You & I were "the slayer of emo" as described by someone, somewhere, as it's still stuck in my head as a funny and rather accurate description (without having to cut into the fact that "emo" was something entirely different back in those days).

I still get chills from the memories of seeing them play their songs, falling all over the place and screaming like maniacs in a display of the most primitive form of emotion. It seemed so painful for their singer to simply do the songs, and on several occasions it was completely obvious that he had broken down and was crying.

It was such a surreal thing. People in back talked shit. Some people laughed. I, however, was sincerely moved that someone could find that forum as a way to deal with (or at least express their feelings towards) any situation that was quite obviously painful to them.

It was an amazing and beautiful thing, and I wish I had the ability to accurately portray in words just what that band was doing. Making a copy of their recordings and attaching a short "explanation" note just does not do it, I think that friends just think they were a loud hardcore band, etc. I think that you really had to be there to really understand 100%.

...And so, there I was. Central NJ! You & I, Degenerics, Stormshadow, Fanshen, Try.Fail.Try, Worthless... shows at the Stelton Rec or Methuchen Masonic Temple or that recording studio and basements in New Brunswick.

Amazing people with amazing ideas doing amazing things!

I think I was 14(?), and the idea of doing a 'zine was just too appealing. I had plenty of things to say and realized that I could create my own place to say it. So I did just that. I made a crude, photocopied 'zine—a compilation of writings from myself and several friends. Would you believe that labels were willing to send money AND releases (for review) for my crappy little thing? (This would be how I fell in love with Lungfish (thanks Dischord!) and The Broadways (thanks Asian Man!) and Discount (who I ended up seeing play like three times around that time as well (thanks Kat / Liquid Meat!)).

I was meeting and corresponding with people from all over, exchanging ideas and stories and music and 'zines (duh). It was a gateway into a much wider spectrum of "punk", as I was reaching other people like me in other parts of the country. It was exciting and educational, and fun. I continued to see amazing bands play amazing shows and continued to meet amazing people and experience amazing things.

Towards the end of 1998, my mother and her boyfriend decided to move to Arizona. So, we did. I quickly noted hundreds of differences between here and there, and it took awhile for me to feel comfortable. Everything seemed so slow and sparse here, and there was not the strong feeling of community that I had become accustomed to.

Not to say that I didn't find what I was supposed to be associating with rather quickly. A record store called Stinkweeds, a venue/bowling ally called the Tempe Bowl (which closed just a few months later), and a small handful of bands, such as Death Of Marat, Sea Of Cortez, Unruh and Bullyrag (aka Fucking Thunder), Chula, Half Visacante, and Suicide Nation. (Who's singer, who would take the time to explain songs and talk; which was a direct correlation to their east coast contemporaries, I would later join Bullyrag with.)

I was half-way through high-school, and decided to start setting up shows. I had limited financial obligations, though a car and part time job, so, seeing as people I was in contact with were referring bands to me, I decided to just go for it.

The very first show that I ever independently set up was for City Of Caterpillar. That was on May 8th, 2001 at Modified, an art gallery and venue in Phoenix. Bullyrag (aka Fucking Thunder), The Juniper Strain, and Levines also played. It was a small, but amazing show.

That time period was crazy, and I ended up doing a lot of meaningful and memorable shows for bands such as Forstell Ford (like 4 times), To Dream Of Autumn, A Days Refrain, The Assistant, The Sutek Conspiracy, Neil Perry, The Vida Blue, Bright Calm Blue, The Assistant, Wolves, and Pg. 99. This was around the same time that other notable hardcore bands from that era came though, such as Red Scare, Orchid, Jeromes Dream, Usurp Synapse, and Racebannon. DIY "hardcore" was alive and well, I was in love with the way things were. I eventually started playing in bands too—writing and playing music with a wide variety of people.

Several years ago, an amazingly well

paying part time (and work from home, yeah, literally) job ended due to lay-offs, and I decided to look into working with the developmentally disabled population, which had been an interest of mine for several years. Turns out that there is a huge demand for employees in that field, and you can get involved with nothing more than a high school diploma, and more so, you can excel with nothing more than 1/2 of a brain and a good heart. So, I found my self very wrapped up in "work" for a while, because it was another huge passion, along side my involvement with DIY and independent culture. For a short while, it actually pulled me too far in that direction, I quit bands and limited my involvement for a while, though I eventually found the proper balance of all things that I found important in life.

It's late March 2006, and I am now 23 years old. I work nearly 60 hours a week with the developmentally disabled population, am doing a label on my own and playing music with two groups of human beings, one in a "band" setting, the other in a more improvised and "free-form" setting. I'm spending a lot of time being productive and doing fun things, I'm still meeting tons of people all of the time who are pushing me and influencing me and inspiring me.

I'm not sure that I've ever been this excited about the subculture that I am so grateful to be a part of, and while in some ways I feel very old. (10 years of these silly times?) I also feel extremely young, and love that I have so much time in front of me to do as many amazing things as I possibly can. I've seen things change, people come and go, styles of music (and bands and even friends) be corrupted by "mainstream hijinx", and DIY punk often being forgotten by the very people who helped solidify my love for it.

The only thing that has remained as a constant, a reference point, a collection of ideas and even arguments, a recourse for what was going on in other places (yeah, before the internet was a household sort of thing), a safe harbor for free speech and discussion, a sure-fire method of getting black ink all over your fingers four times a year... a 'zine from Goleta, CA—*HeartattaCk*.

I am extremely sad to see this 'zine become a thing of the past. The state of "hardcore" is weird though, the state of everything is weird. Even my involvement with "hardcore" is, in ways, limited. I love what some bands are doing, like Ampere, Sinaloa, Off Minor, Daniel Striped Tiger... but look at the second half of my article from last issue, how many of those bands really have much to do with "hardcore?" In spirit, plenty, but in sound, not much at all.

The exchange of ideas that I have experienced over the years has little to do with a specific type of music though. Realistically, that shouldn't be what's most important anyway, you know? It's much more important for your personal ideas and politics to transcend any silly genre of music, and to transcend any silly aspect of life, such as music. (Though of course, for those of us that are heavily involved, music seems to be just about all that our lives are often composed of.)

Regardless, I am going to miss this 'zine a lot. I'm glad that I've been able to contribute things a few times, but I feel like there could have been a lot of positive ground covered in the future for/from me. However, that being

said, I again feel this urge to write and create (in this sort of forum), and I'm sure I'll be contributing to other 'zines and making my own as well. (So you know, keep in touch and bug me and say hello and all of that.)

1-2-3-4, 1-2-3-4, *Rock Facts, Rock Facts, Rock Facts.*

It's late March 2006, and I find myself with this headache that has been lasting for days. It started with Meneguar/Matt And Kim/Spider And The Webs/Old Haunts playing very loud in a small basement up in Flagstaff. I threw snowballs, re-met friendly people, fell in a puddle, found myself amused by the drunk conversations of many Flag folk and saw a large (like a gallon) bottle—3/4's full of Matt And Kim's piss.

The following day, Meneguar and Matt And Kim again destroyed my ears, this time in the local setting of the Trunkspace, an art gallery and venue in Phoenix. And in company of Night Wounds (friends and noise makers from LA who drove out to hang out and play this show I had set up), Baby Gecko (Flagstaff Shellac-punks who couldn't play the night before), and Soft Shoulder (my own band—a likely key-contributor to my brain's throbbing).

My house finds it's walls giving shelter to 10 people, who all somehow managed to find places to lay down for a few hours, and facilitating the cutting of hair, consumption of burritos, throwing of broken bass drums, riding of bikes to go shoot hoops with a flat basketball, vomit (not mine), dancing cats and lots of laughing.

And the following day, seeing as the Wounds decided to stay and hang out, we schemed ways to play together again, finding ourselves at a last minute free show after day 1 of the annual Downtown Phoenix Art Detour at Modified, another gallery/venue (who's volunteers were nice enough to arrange the whole thing a couple of hours before it happened).

Several days go by, and I'm here in my bedroom, though in another couple of days, I'll find myself in LA seeing Night Wounds play at a skate park, hanging out with nice people I've only ever corresponded with in text and short phone calls, and then seeing Meneguar and Matt And Kim yet again, this time at the Smell and in company of other awesome bands such as Knit Witch, Abe Vigoda and Mika Miko.

Simply put, this is a declaration of how excited I am about what these bands are doing, and a pointing out of the silly lengths I decide to go to in order to play witness, headache pending or not.

Other Things To Cheer For!

The Tyrades are easily my favorite "active" punk band. They have a 9 song, 23 minute LP (perfect length) on Broken Rekids from a couple of years ago, and a ton of 7"s from before and after that. Like a more snotty Avengers or faster and angular Bikini Kill and just super fun and interesting.

Dice and splice, total all over the place collective, Fat Worm Of Error have a new full length on Load that is an adventurous and engaging listen. Not for fans of "songs" at all. For fans of interesting sounds and layers of absurdity being played through loud amps.

Massachusetts's Daniel Striped Tiger

have a full length on Alone that is full of awesome "modern" hardcore mixed with sparse free sections that let zone out for minutes on end. Apparently some wonderful people and I'd imagine, really fun to see play.

I recently saw Haram. They were super loud and their LP on Lovitt is super good! Ex-members of Pg.99, Majority Rule, and City Of Caterpillar, but they sound more like Hot Snakes, though again, "super loud"!

Wooden Wand And The Vanishing Voice have yet another recording out, a CD/double LP, which features a couple of songs from their amazing *Earth And Turf* CD-R. It's called "Gypsy Freedom", and is an awesome introduction to them as a band, and highly recommended to people who are interested in what all the hype is about. Meanwhile, the Vanishing Voice (which is most of WW/VV, plus some other folks) CD-R that recently served as a week long soundtrack for my bedroom, is supposed to be resurfacing as a proper LP!

Shoplifting, who recently lost/gained one of their female members, have a full length that came out this week on Kill Rock Stars called *Body Stories*. Though I was not as instantly addicted to it as I was their 7" and 12", several days later I am. Dark (though fun and catchy) post-punk with some of the most "right on" lyrics ever. Calling it "post-punk" is kind of fucked up, because this band is what "punk" really is, at least as far as my personal definition goes, here in 2006. They have a split 7" in the works with LA's screaming ladies, Mika Miko.

The Postal Service! No! Not the band! On January 7th, 2006 I sent two 7" records to someone in Vermont. Today is March 29th, 2006: They came back "return to sender." Isn't "mail" awesome?

Green, a brand new 100% vegan restaurant here in Tempe (area), AZ. It's rising from the ashes of it's vegetarian Chinese food precursor, Veggie Fun, and is serving a wide variety of reasonably priced delights from buffalo wings to fried chicken sandwiches to cheese steaks to pizzas to crab puffs to "oreo" shakes! The place is wonderful and comes highly recommended!

The Trunkspace, an "already mentioned in this article" art gallery/venue here in Phoenix, AZ. Run by an extremely nice and positive couple, JRC and Steph, it provides space to experimental music, theater, improv and performance art. There is even a live action monthly talk show called Grand Ave. Tonight!, hosted by the most active human being in the state of Arizona, Ryan Patrick Avery.

Ect Ect Ect

Keep in touch, friends. Keep in touch, enemies. Get in touch, people I don't know. Don't be afraid to touch, afraid to touchers. Communication is an amazing thing. I love it. I love DIY. I love punk. I love hardcore. I love positivity. I love creativity. I love myself. I love salt, burritos, records, scooters, feedback,... lot's of things. What do you love?

—James Fella/Gilgongo Records/PO Box 7455/Tempe, AZ 85281; gilgongorecords.com; jamesfella@hotmail.com

Write to me, I'll write you back. Send me a tape, I'll send you one back. Mail me a

piece of art, I'll mail you one back. Shoot me a smile, I'll shoot you one back.

5/26/06 - Lisa just contacted me: Originally, a letter I received from the band that I had written about was going to be run in this issue (my reply included). Both were quite long though, and given the amount of contributions from other people, there just isn't enough space for it. I had mentioned to the band members that had written the letter, that if that was the case, I'd mention it and include a link to an online version, so here is that: <http://www.gilgongorecords.com/HAC50letterandreply.html>. I would like to again reiterate here though, that there was never anything malicious (or even negative) in my mind when writing last issue's piece. It was a frustrating thing that I thought was lousy, and that was all. I was simply expressing that.)



Writing this column in HaC has been really great for me. I write constantly, but rarely manage to pull my random writing into solid form, to edit the fragments into a cohesive whole. Having a deadline forces me to do that, to settle on a topic and focus on it. Writing this column in HaC has given me a project every few months where I have to have some discipline around writing, and that's been really useful for me.

It's also been great to have people respond to my columns. After my column about my cat Sappho's death, I got an email from an old friend, who I hadn't heard from in years, who met my cat when he stayed at my house years and years ago. There's the occasional random email from a mom, or a comment from a friend or acquaintance who reads HaC.

So, now HaC is coming to an end. I will miss it in many ways, but I also feel pretty strongly that when a project no longer gives anything back to the people working on it, its time to finish up. Reading about Lisa's sense of relief upon contemplating the last issue makes it pretty clear to me that this is the right thing to do now. But oh, it makes me sad, particularly given the context of the end of the 'zine, of the printed and scribbled and photocopied 'zine. I hope that all the folks who write the amazing 'zines I've learned about in HaC's review pages and elsewhere keep it up, keep putting them out there. I know I will... even if it's just one 'zine per year, I will keep it up. I love the process of pulling together my thoughts on various topics, putting them together into some sort of a whole, and then giving it to people and hearing what they think of it.

My email address is sadie.sabot@gmail.com, and I would love to hear from anyone who's been reading these columns, and if you want to get future issues of my 'zines, let me know.

I want to put in a plug for everyone with a cervix... get your damn pap smear yearly. Something like 90% of the sexually active population in the US has some form of HPV, which you may now as the virus that causes genital warts. The interesting thing that I had the misfortune to learn recently, is that there is a strain of HPV that does NOT cause warts, but which has no symptoms, and causes cervical dysplasia, which is an abnormality that if left untreated can become cervical cancer. Once pap smears, which are used to diagnose the early stages of cervical cancer, became commonplace, cervical cancer morbidity rates decreased by about 75%. That's pretty huge. I had my first pap smear in three years a couple months ago, and it came back abnormal, and it turns out I have severe cervical dysplasia, also known as carcinoma in situ, which is a precursor to cancer. The good news is, it's really treatable. So I have to undergo a procedure called a LEEP in which a chunk of my cervix will be removed. Apparently, the cervix regenerates. Anyway, because cervical cancer is slow moving and dysplasia is highly treatable, just get your damn pap smears. Once a year is good. And if you don't have any sort of health insurance, check with Planned Parenthood, they should be able to either help you out or tell you where to look. I'm bummed that I have to go through this, but I'm pretty damn glad I won't be suddenly finding out I have cancer ten years down the road, right? Right. So, get a pap smear, and if you don't have a cervix, encourage your friends who do have cervixes to get a yearly pap.

Cry, cry, cry...

Several months ago, I was singing "Puff The Magic Dragon" to Natasha. When we got to the ending, the part where Jacki Paper doesn't show up anymore, and Puff slips into his cave (or is it grave?), Natasha started to cry, and she cried really hard for a really long time. I was really shocked on some level by how deeply Natasha was feeling this. I never tried to explain it to her, because how can I explain this whole concept that when you become an adult you no longer love the things you love as a child? Eh.

Later on, a few months down the road, we came home from school one day and Natasha was sort of sad and tired. She asked me to cuddle on the bed and then she asked me to sing the "Five Little Duckies" song. This is a Raffi song that goes like this: "Five little ducks went out one day, over the hills and far away, mama duck said 'Quack Quack Quack Quack,' and only four little duckies came back." Then four go out, and three come back, and it goes on like that until one duckie goes out, and none come back. And then, of course, mama duck goes out and they all come back, so it has a happy ending... but anyway. As requested, I sang it to Natasha, and she began to cry. And cry, and cry. When I asked her what she was sad about, she said she was sad for the mama duck, but it didn't seem right. Finally, an idea dawned on me. I asked, "Natasha, do you just need to cry?" and she said yes and cried even harder. So, I cuddled her, and told her it was really okay to cry, and she cried for another five or ten minutes.

What amazed me was how, at 3 years old, she was able to see that she needed a catalyst

for crying, and to ask for it. It made me remember how, when I was a kid, whenever I needed to cry I would read the ending of Where The Red Fern Grows, a very, very sad book.

Since then, I have tried to pay more attention to how I deal with it when Natasha cries, and I have found that often, I am telling her to stop crying. Not usually in an overt way, but a lot of the "hush, it's okay" kind of comforting we do as parents amounts to telling our kids not to cry. And, you know, on some levels that's really reasonable. It's hard to listen to them cry; I think we're biologically wired to want to make/help them stop crying. But... crying is often really appropriate, and it's a great release. We know it's not healthy to bottle our feelings up inside, and maybe it's okay to cry, eh? So, I've been trying to be more in tune to why Natasha is crying, and there have been times when I've really felt like she just needed to cry. And so I ask her, "Do you need to cry for awhile?" She says yes, and she cries, and I tell her it's okay to cry.

Recently I've been thinking that I have so many tears stored up that I'm afraid to let them out. Afraid that if I really start crying, I might not be able to stop. I've got tears left over from childhood, from all the times I wasn't allowed to cry, or comforted when I was crying... I can even remember crying alone in the rocking chair after I fell down the stairs, which from my perspective actually seems like a reasonable thing to cry about, but, whatever. I have tears of grief in particular that are connected to environmental degradation; to the clear cutting of forests across the country but in particular in northern California, where I've stood in those clear cuts and felt it in such a deep way that I don't know if even tears are adequate to express it; screaming is maybe more appropriate.***

I can list forever the things I wish I could cry about, things I may have shed a tear or two for but not really allowed myself to mourn... just in the past five years the atrocities committed in the name of the US of A, atrocities in Afghanistan and Iraq in particular but also in Haiti. And then there's the Pakistani earthquake, and all the crimes of the Israeli occupation of Palestine, and the flooding of New Orleans. And then the daily dose of horribleness in the local paper, from a mentally ill, homeless mom with no support throwing her children into the bay during a psychotic episode, to daily walking past people who live their lives day in and day out on the street... it doesn't stop piling up and I don't cry about any of it.

When we buried my cats I shed some tears... but was also preoccupied with making sure Natasha understood what was happening. That is a good example of why I don't cry... I am too busy coping; too busy keeping everything together and moving on, trying to keep my forward momentum.

Supporting my child as she cries, I think about all this unexpressed grief I carry around. On the one hand, I think if I let myself actually express it, I wouldn't stop... and then there's a part of me that suspects that I cannot be whole or at peace until I let all of the tears flow; until, like Natasha, I cry until I am really and truly done crying.

*** Every now and then, when I read about another atrocity against the planet or against

animals (yeah, I sure do consider extinction an atrocity) I am reminded of a realization I had several years ago. That one of the reasons I focus my political work on social justice issues, instead of environmental issues, is that I can't really bear it; I don't think I can emotionally face up on a daily basis to what is happening to the planet we live on and the species that inhabit it. This doesn't mean I don't actually care about the issues I work on... I do... deeply. Somehow I am better able to manage that anger and grief, though... I have a really deep grief about the planet... and I'm embarrassed to admit it cuz I'm such a tough, cynical cookie, right, and in the communities I inhabit, raw emotional responses aren't really cool... but there it is; I'm out now as being in deep mourning, okay? Can you tell I feel defensive about... feeling so much??

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The Shape Of Punk To Come

They tell me *HeartattaCk* is coming to an end, and this will be its final issue. This is a small tragedy for punks like me, as this magazine has played an important role in political DIY punk over the past decade. But let's pray for the dead and fight like hell for the living, as they say. *HeartattaCk* is dead, but political punk and the DIY communities associated with it are not—so let's talk about what we can do to keep them vital.

The milieu that *HeartattaCk* grew up in and nourished—the whole vinyl records with screenprinted covers, tortured lyrics about social issues, bands speaking between songs at basement shows, everyone doing their own one-issue 'zine thing—worked and flourished because it was well-suited to its times. Social and historical conditions have shifted some since then, and I think it's not entirely a coincidence that *HeartattaCk* is passing on now, too. We can only speculate as to why the whole thing took off back in the '90s: maybe it was the evolution of the best aspects of the '80s straight edge scene, or the harvest of a generation that grew up influenced by Fugazi, or the development of a less drunk and rowdy version of the *Profane Existence* model for DIY punk. Any grand narrative imposed in retrospect is bound to be arbitrary at best.

It's a little less risky to speculate about what's going on today, though, and probably more instructive. What social changes have taken place since the scene centered around *HeartattaCk* first appeared, and how do we take that into account in our future efforts to nurture a radical punk community?

The most obvious answer to the first question is the cyberspace boom. There was a time around 1998 when everywhere a band went, someone would be interested in interviewing them for a 'zine; by four years later, that was a rare occurrence. Kids who desired to express themselves weren't making 'zines as often as they were using message boards and other internet forums. I'm not going to say that the internet is a bad thing altogether (that same era saw a sudden explosion of massive political demonstrations, which certainly benefited from internet

communication), but it has ushered in major social changes that are influencing the DIY community as well as the rest of the world.

I'll hazard the guess that these changes make it a lot harder for a 'zine like *HeartattaCk* to serve its purpose. Kids are so used to getting information free on the internet that they're unlikely to purchase a 'zine to read record reviews or, unfortunately, columns like this one. Don't get me wrong, there's still a place in the world for non-virtual reading material, it just plays a different role. As our experiences with the CrimethInc experiment have demonstrated, free literature is still in great demand, as reading anything lengthy on the internet is excruciating; but the advertising that once paid for much of it is also shifting online, and the photocopying scams that facilitated the heyday of the 'zine revolution have largely died out for the same reasons.

The internet hasn't spelled doom for books, as they play a role it cannot. People will still pay for colorful, durable commodities. I imagine this explains the continuing popularity of vinyl, as well—now that people often get their music and information online, the chief role of a record or book is to serve as a sort of status symbol, and LPs make fancier possessions than CDs do. Likewise, if the new format of *Profane Existence* is working out for them, I bet it's for this reason. *Clamor*, for that matter, has just shifted its format from bimonthly magazine to quarterly journal, perhaps in imitation of our new biannual journal *Rolling Thunder*; it's no longer as easy to sell magazines as books.

The internet may make it easier for kids of middle class means to express themselves to a wide audience than 'zines ever could have, but it is not accessible across class lines the way 'zines were, and it often really drags down the level of communication. Compare the most inarticulate and unoriginal 'zine of the '90s with the most eloquent and well-mannered message board dialogue of today and you'll be forced to agree. Not only does cyberspace encourage meaningless bickering (it connects us the way a traffic jam connects people: each of us isolated behind a screen, resenting all the others), but it limits the depth and context of the information that can be exchanged.

On these grounds, I think we need a renaissance of actual three-dimensional literature in the DIY scene. This literature will have to do something new and different that the internet cannot. As implied above, I fear it will have to be either free or fancy. The mass-produced free literature that comes out of the main CrimethInc hubs is only possible because of the vast infrastructure of benefit funding, petty crime, and international cooperation that supports it. Unless others are able to band together in equally large groups, they'll have to find ways to commandeer resources on a smaller scale. (My local collective has been using the free student printing at a nearby university, though none of us are students.) As for "fancy" material, this need not be mass-produced: it can also be made in small quantities on an individual basis, so long as the results are fascinating and unique. I hope to see someone solve the problem of how to make literature useful, exciting, and accessible in punk circles again soon; if no one does, it's gonna be a bad

scene, if you'll pardon the pun.

Now let's look at punk music itself and how it ties into the welfare of the DIY community in the age of the internet. For good or for ill, every subcultural explosion in punk history, including those of DIY and political movements, has corresponded to the development and popularization of a new musical aesthetic. For example, the vegan straight edge eruption of the '90s can be traced to Earth Crisis's innovative combination of metal riffs with macho dance beats and self-righteous rhetoric, just as the distillation of crust music was instrumental in establishing the anarcho-punk community. My hypothesis about this phenomenon is that when a band is doing something that seems new in a musical sense, it helps listeners imagine that things could be different in other ways as well.

This suggests that the next resurgence of DIY punk activity will probably be connected to the development of a new musical style. Those who see punk music as a mere vehicle for political messages often undervalue the purely artistic aspect of things, but they do so at their own peril. Like it or not, in most circles punk is still a social network based around music appreciation, even when (as is the case for your humble author) it opens doors for participants to work towards a complete transformation of their lives. If you are an anarchist musician, hoping to foment social unrest with three chords and the truth, you'll do well to put some energy into coming up with new arrangements for those three chords.

Unfortunately, thanks in part to internet technology, purely aesthetic concerns are now often at odds with political content in music. The irony of people attempting to convey nuanced political commentary by screaming unintelligibly over chaotic noise has been a cliché since long before most of us first heard *Born Against*, but at least for the past thirty years there have been record covers and liner notes to make it clear what all the screaming was about. Now that many people get their music by downloading it off the internet, all that has changed. It was already a problem that musical styles initially associated with radical politics could swiftly be emptied of content by sales-hungry clones—witness all the *Discharge* imitators that couldn't care less about war or anything else; now it will be all the harder for any aesthetic to retain a political charge, unless the content is obviously political upon first listen.

Therefore, though there aren't any signs of this on the way right now, I'm hoping the next musical innovations to come out of the punk scene will make politics audible again. This could be accomplished by creative use of sampling, or by clearer singing à la the Dead Kennedys or Chumbawumba, or spoken parts à la Oi Polloi. That first *Against Me!* record worked on this level—everyone could sing along to "Baby, I'm An Anarchist"—but they went on to sell out immediately thereafter, leaving the experiment untried. Political punks are in a tight spot: we have to develop new aesthetics to maintain the vitality of our milieu, but every aesthetic, no matter how abrasive, that isn't explicitly confrontational and liberating is instantly co-opted and turned into commercial drivel.

Another word about aesthetics—as recording technology advances and certain punk bands get the most expensive recordings they can,

the popular punk sound becomes less and less accessible to most bands. If the aesthetics we promote are exclusive and expensive, our scene will be correspondingly hierarchical. We would do well to promote a do-it-yourself sound (and for that matter, level of technical proficiency) that anyone can achieve, so as to benefit from the creativity of everyone, not just wealthy or popular or technically skilled musicians. The original punk boom following the Sex Pistols, and likewise the Riot Grrl explosion, were both revolts against established, expensive aesthetics that unleashed a torrent of new creativity and possibility. Tragedy's *Vengeance* record can only do the opposite, however impressive it sounds.

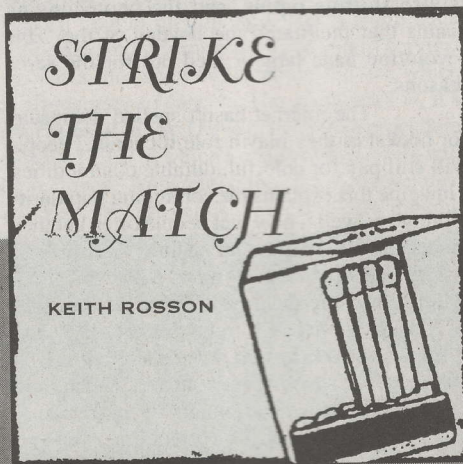
The internet does offer one opportunity that, to my knowledge, few bands have taken advantage of. As basic recording equipment is more available now than it has ever been before, and songs can be immediately uploaded into cyberspace and distributed widely, it seems to me that topical bands could respond to current events immediately with songs addressing the issues. Crass responded to the Falklands war in what was record time in those days, but it still took them several weeks; today, a punk band could produce and disseminate a moving anthem about, for example, Bush's handling of Hurricane Katrina faster than the corporate media could react with denials that the whole thing ever happened. A combination of intelligible political messages, accessible aesthetic forms, and lightning-fast mass distribution could make for really powerful music of dissent.

One thing has not lost its power in the age of virtual interaction: actual punk shows. Today it's more important than ever that people come together to interact in person beyond the gaze of market analysts and federal investigators. If people no longer buy records, they will still go to see the bands whose music they download; if people no longer read interviews in 'zines, they will still listen to bands talk between songs. As we lose ground for political content in liner notes and 'zines, we have to regain it at shows. Now is the time for punk bands to play in front of enormous banners proclaiming their stances, as Nausea used to; now is the time to bring radical speakers and movies and literature tables to shows, and to hold big potluck dinners before or after shows at which entire communities of punk rockers can get to know one another and lay plans for the future. The bands that set new precedents for exciting or challenging live shows will be the ones that keep DIY punk alive, as they always have been.

The commercial hardcore scene, which, led by Victory records, parted ways from the rest of the punk underground in the early years of *HeartattaCk*'s existence, has finally washed up on the shores of corporate so-called success: those bands are playing for \$20 a ticket at glitzy rock clubs now, or paying \$75,000 (seriously! and they have to rent tour buses on top of that!) to get a spot on the Warped Tour. This leaves a vacuum in the "entertainment industry" that DIY punk should fill with something more meaningful than mere entertainment. The fact that *HeartattaCk* is calling it quits at this moment in time should pose no obstacle to this, but it certainly makes it more difficult to imagine how it can be accomplished. With a vacuum to fill in our

society, a void to fill in our own community, and a world changing so fast we can barely keep up with it, us punks have our work cut out for us.

I'd like to conclude this column with a deep and heartfelt thanks to everyone who has helped sustain this magazine, and thus the punk community, for more than a decade now. As a dropout revolutionary whose life hopes are pinned to the total transformation of this society, the punk scene has been a major source of support and succor for well over half my life, and I owe a lot to anyone who has kept it alive and dangerous. I pledge to repay you in kind with my own efforts to maintain it, which I'll be keeping up for decades to come. Yours sincerely—Brian (c/o CrimethInc/ PO Box 2133/Greensboro, NC 27402)



My Last Column For HeartattaCk or Punk's Not Dead, Its Just Got Three Different Myspace Accounts

PROLOGUE: *Hail, Hail, You're Holding A Corpse*

Two things I want to make clear before you even start reading this, so I can save us both some time:

ONE: What you're looking at right now is effectively a corpse. I mean, it's been published after the fact of its inherent demise; there won't be another issue put out; there are no apparent plans for resuscitation. *HeartattaCk* is folding. Kent and Lisa are not taking a "leave of absence," they aren't putting *HaC* on "indefinite hold." This isn't a last-ditch effort or scam to try and kick up the readership for the big fiftieth issue.

The shit's done, porkchop. It's over.

TWO: This column is really about nothing other than the fact that this is the last issue of *HeartattaCk*. If you think that that's quite possibly the most boring fucking thing anyone could have ever possibly picked for a final column topic, it's probably best if you thumb to the back of the 'zine and see how many four-syllable adjectives Mark McCoy came up with regarding your band's most recent CD-R demo.

With that said, let's get this eulogy started, shall we?

PART ONE: *Embers and Coals, Dude*

I don't know about the other columnists, but I heard about the 'zine's intentional demise the same way most people did—I read Lisa's intro in the last issue. And then I read Kent's column which followed it. It certainly came as a surprise—I think I was one of a lot of people who simply assumed that *HaC* would be around for a long time. Just assumed

that Kent wasn't tired of a decade's worth of catching shit and continually having to wear a damned-if-you-do, damned-if-you-don't pair of shoes. That Lisa, having something as unimportant and trivial as, like, a *kid* or whatever, had the audacity to suddenly find herself with other priorities. Just assumed it'd be there for me to pick up whenever, right?

I figure that if the mag had folded five years ago, the cries that would have burst forth from the lips of the pierced and sweating masses would have been a lot more distinct. At about that time, I figure *HeartattaCk* was at its peak, as far as its focus and an actual sense of call-and-response community involvement went. And you can bet your ass that people would have written actual letters in protest. In some ways, it was a super-ugly and fractured time for hardcore, mired in shit-talking and divisions, but the nice thing about it was that the emotions were flying high, that a lot of people obviously cared about the issues at hand. It's totally possible that I'm running the risk of romanticizing the past, but it seemed like we were all very much interested in not sitting on fences then. That's something that's probably hard to handle if you were on the verbal or literary receiving end of things, but the fact remains that *HeartattaCk* was running hot as fuck five years ago—if there was any time where a blanket statement like "hardcore kids are just consumers" could be nullified, it'd be right around that time.

Whether it's good or bad, things appear to have settled down over the past few years. By the time I jumped on board as a columnist two years ago, the *HeartattaCk* of old was pretty much on its way out; 'zine publishing was changing.

I'm not going to go on some long-winded rant about how fractured or boring the "scene" has become due to the measure creep of the internet, how standard print 'zines are collectively on their last legs, how a 'zine like *HeartattaCk*, which used to galvanize or at least provide a focal point for discussion, contacts and/or shit-talking, has now been replaced with hundreds of messageboards, chatrooms and blogs. All of this had already been documented in a lengthier and more succinct manner than I'm capable of putting down.

Fact is, shit appears to have been going downhill in the fanzine world for some time now, mostly for one reason: print ads = revenue for 'zine = money to print said 'zine. While every label is sending in their release to get reviewed, fewer are sending in cash and ads.

Shit's dying, right?

PART TWO: *I'll Take "What The Fuck Is A Podcast?" For Two-Hundred, Alex*

I'm not one of those people who've been fortunate enough to have *HeartattaCk* be a huge kind of catalyst in their life. I've never met a lover in the pages of the 'zine through some crazy set of circumstances, never met an enemy, never, to my knowledge, garnered any kind of shit-talking. (After all, I wrote a column, not reviews.) Apart from a very few people who wrote letters or emails to comment on what I'd said in a column, the shit I typed out went into some newsprint void, wherever old issues of *HeartattaCk* go when they die.

Despite the fact that I feel like its power has gradually dwindled in the past three or four

years, the editors of the 'zine are really the last people to blame for that. When it comes down to it, the *template* for *HeartattaCk* is pretty simple; columns, reviews, ads, and interviews. It's not easy to assemble or orchestrate, by any means; it's not easy to get twenty or thirty flakes to actually get their stuff in on time and with any sort of quality, but the actual format itself is fairly direct. It's not the *template* that went wrong, and it's not the ones who orchestrated everything that went wrong—Kent and Lisa (or someone else entirely)—*could* probably have kept *HeartattaCk* going indefinitely. Except that eventually they would've had to raise the cover price as ad revenue had slowed down, or they'd have had to start covering lame bands outside the hardcore spectrum in order to garner advertisements from different labels. All the while, the page count would have dwindled, they probably would've been pressured by distros to get rid of the newsprint or at least gloss up the cover in order to get carried, shit like that.

In other words, they'd wind up putting out a magazine. A heart transplant of sorts; the original intent of *HeartattaCk* would've had to be drastically redefined in order to keep the fucker breathing.

And this kind of dwindling down and dismantling of *HaC*'s original intentions would've been inevitable, because the way that we gather and process information is changing so fucking fast nowadays. And print readership of genre-specific music 'zines are decidedly not in the blueprint; like I said, print readership overall is dwindling, especially for a specialized subject like "hardcore punk rock"—I'd say that the majority of kids who read *HeartattaCk* religiously even two or three years ago have either moved on to more melodic pastures or now get the same kind of information *HaC* provides on various messageboards and chatrooms; after all, the information is presented and processed so much faster, and the ability to shit-talk or provoke is a lot more immediate and easier to do when your comments aren't going to be committed to 10,000 physical, newsprint copies.

For better or worse, ze age of ze fanzine is dead.

And at thirty years old, I'm already such a goddamn stodgy dinosaur that I appear, at this juncture in time, unwilling to get with the program. I just don't have much interest in punk blogs or messageboards. Granted, there's something to be said for that quick turnaround of information or opinion, but at the same time I'm not stating anything new or especially controversial when I say that the majority of people who write blogs are probably just too lazy to put out a print fanzine and invest the time in proofreading and doing a decent layout.

So, yes, *HeartattaCk*'s croaked, and I'm not about to start looking for a substitute that ends in ".com".

PART THREE: It's My Party, I'll Rant Incoherently If I Want To

As befitting my final column, I'm all over the map here. Like usual. I'm writing it the day of the deadline, yet again taking for granted the opportunity to be heard by a ton of people, just assuming the fingers will automatically tap away on the keyboard a few hours before the thing is due. Like my column will write itself, right?

Like I won't need to revise, or edit, or even think about what the fuck it is I'm saying.

It's this same sense of "someone else will do it for me" and "it doesn't *really* matter" that killed this fucking fanzine more than anything else.

Like I said, if I were in Lisa or Kent's shoes, I'd probably have folded this shit up a long time ago. I might have tried to pass off the reins to someone else—but ultimately I probably would have just wanted to be shed of it. Chances are goddamn good that Kent McClard would still wind up catching a heap of shit for something printed in, say, *HeartattaCk* #65, even if he hadn't been involved with the 'zine at all since issue #50. That's just the way people are—attack the spearhead, even if he's retired. For all my talk about community and feeling a part of punk rock a lot of the time, there are just as many instances where I realize that we are just people: intrinsically flawed, some more than others, but all unquestionably human, with all of the requisite stupid, junior-high operatic shit that that implies. These people have had to make some difficult choices throughout the years—folding the 'zine was probably one of them. While I still wish it would be around when I'm forty, maybe they're ending *HaC* right on time—before it becomes a caricature of itself, before it turns into a glossy-paged shit-rag or a short, lameass newsletter in order to hold onto some semblance of life.

PART FOUR: Thank You and Goodnight

I hope that, good or bad, *HeartattaCk* goes down in peoples' memory. I hope it's *remembered*—I hope that, years from now, when '88-style thrash has made its four-hundredth cyclical and boring comeback and we've very nearly exhausted our supply of band names that start with "Dis", *HeartattaCk* will still be somewhere in the collective conscious of punk. That actual back issues will still be sought out. Because twelve years isn't even a gastrointestinal blink in the history of the world, but in the history of punk rock, it's significant. As a document of hardcore, one that came out regularly and for an extended period of time, *HeartattaCk* is up there in the annals.

I honestly think that the overall landscape of hardcore would be different had *HeartattaCk* never been published. Marginally or not, and for better or worse; those are things that are up for debate, but it had a definite voice (meaning those of us who did something within the pages of the 'zine—again, for better or worse—had a voice) in the shaping of this odd, fucked and wonderful little microcosm we've spent so much time wallowing in.

Well before I ever wrote my stupid little columns for this 'zine, I read every issue I could get my hands on. I devoured them. I read and reread them, I used them as tools; the contents helped forge my identity over the years. It's been a part of my life since I was nineteen years old. From a purely selfish standpoint, I'm goddamned bummed to see it fold. But the people involved definitely have their reasons, and Lisa was right when she said that the facets of 'zine-publishing have changed greatly in the past few years.

So ultimately I'd just like to thank Kent, Leslie, and Lisa for the years of work they put into this monster—I don't know if I would've

done the same, given the choices they've have had to make, and given some of the backlash and controversy they've had to slog through. Whether people think they've made the right decisions or not, I think many of us would've just thrown in the towel years ago when things got as rough or sketchy as they did.

And isn't it funny that I wind up saying this only *after* the fact, only after I realize the opportunity will no longer be there for me to rant away, when I could've said it at any time? Doesn't that just suck? Isn't that just fucking like a lot of us: we just assume things will be there for us to use, for as long as we want to use them.

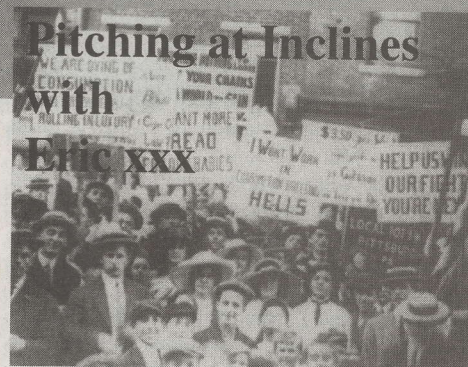
So here we go:

My open letter to the staff and shitworkers of HeartattaCk over the past twelve years: Thank you for giving me the ability to be heard. I'm sorry that I ever took it for granted. Thank you for providing a forum, thank you for taking chances, for your willingness to take fire and keep going.

Thank you for doing the best you could for as long as you could.

Contact: 1426 SE 25th/Portland, OR 97214; keith@keithrosson.com

Oh, *AVOW* #21 and Neckties Make Me Nervous 7" out soon. Keep your peepers, as they say, peeled. Drop me a line if you have any desires for some art/design shit done or, more importantly, have any questions or comments about what I've written here. Goodbye, *HaC*, ye shall be undoubtedly be missed.



All Good Things...

Twelve years is a good haul, especially for anything in this subculture. Life spans are shockingly short, so a decade-plus is nothing to sneeze at. This magazine has been a rather significant part of my life for that time. I've read it, enjoyed it, respected it and written for it. I remember when the publication of a new issue of this magazine was a special treat. It was something to plug me into a larger world of folks who listened to records I liked and had opinions and made things happen. I remember in the first few issues, the joy and amazement that my friends and I had at looking at this magazine. I've always thought it was special.

When this thing came out, I was just getting to the point where I could actually start living some of the DIY ethics that were discussed in it. I was at college. I was starting to be more and more independent. Since then, I've finished that experience, moved a bunch of times (all around PA and, the last few times, around Pittsburgh) and had lots of different work experiences. I even (after a 6 year break) went back to school and got an MA. In some small

way, this magazine has been with me through a lot of development. Seeing *HeartattaCk* (and by the by, I've always LOVED the capital "c") grow and develop has been an inspiration to me. The underlying current for me has always been "if you don't like it, start your own fucking 'zine." I did. It's still going. But I'm sure it wouldn't have existed, at least in the way that it has, without this publication.

In growing older we change our views on things. We re-examine our beliefs. If they work, we keep them. If they don't, we chuck them. I'm 30, still straight edge, still vegan. I've stayed with the choices I've made. A little while back, I had a bit of a discussion in the pages of this publication with Brian from CrimethInc. We debated the usefulness of violent protest. This publication became a vehicle for us to express some ideas and make our voices heard. I am grateful to those folks who do the shitwork here for it. I'm not saying that I now agree with Brian's take on the usefulness of violence in protest, but THIS PUBLICATION gave us the ability to UNDERSTAND EACH OTHER more clearly. In that way, we've done something real. As an aside, I still think violent protest does little to nothing, but, vegan that I am, I'm not sure I can call myself a pacifist anymore. Chalk it up to the evolution of ideas and ideals.

Go back and check out some old issues of HaC. Early ones are great fun to look at, now more than a decade later. That said, I've always liked the mid-era publications. I think HaC #25 is one of the best zines I've ever read.

I've always loved the columns in HaC, but I wanted to mention the work of a few folks in particular. Daisy Rooks was always an inspiration. Frank Staplefeldt's stuff is mind bending. Mack Evasion's article on vegan activism, the vegan straight edge movement, and his ties with CrimethInc will always be a favorite of mine. Vique Simba's writing has always moved me and made me think. Scott Torguson's columns are across the board AMAZING. I've always loved them and I thank him for schooling me. Finally, Travis Magoo's columns have had the same effect on me that his writing always has, and that is utter amazement. Check out Travis' other writings in his own publication *America?* 'zine. He's easily one of the best writers I've ever had the privilege and honor to read. Do yourself the favor to check out his stuff.

So here we are, 12 years on (as Mozzer so beautifully crooned in "Billy Bud"). It's come a long way from Anasarca demo tapes and hardcore survey issues. Yes, the internet is an amazing thing, but a myspace page can't compare to sitting in someone's living room on a Friday night reading articles and reviews to friends. Computers don't hold the same fascination of seeing a copy of this 'zine in the merch of a traveling band a week before the local record store has it and excitedly buying it from them. A computer can never match the excitement of those early days in '94 and '95 when getting a copy of this 'zine was more than a chance to see which records were finally out... it was a chance to feel some kind of connection.

I loved almost all of it. I've been honored to be a part of it. All good things come to an end. This was definitely a good thing. I want to personally thank Lisa, Leslie, and Kent

for doing this for so long because, when all the shit-talking and stupidity dies down, when all the people who criticized but never put out an international magazine with thousands in the press run stop talking, we can see this project for what it's been. It's been good. Very good.

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of e-mail, I'm much more concerned with music trading in respect to archiving.

Is it just me or has trading music really lost its once extreme importance in the scene? Even with mp3s and mixed CDs it doesn't seem like we are very excited about it anymore. Trading music in my mind is equally important as DIY record labels, all ages spaces and 'zine making. At one time it was mostly how music got circulated. You'd hear about some great band in another part of the country or world because some kid in your scene gave you a tape that was twice removed from the actual demo! You could actually hear a record that was reviewed in a current fanzine before buying it yourself. It was a way of poor punks to figure out what bands they really wanted to spend their money on. It was a way to get to know the people in your community. Who's going to give you the pop punk mix? Who's going to make your ears bleed with grindcore? Everyone making mixed tapes was a little DJ for 90 minutes. Often it wasn't just music put on tapes but strange clips from the radio or bizarre records. A collage of different parts of a kid's personality lovingly prepared for YOU and most times ONLY you. A way to get a date or a way to see if the receiver has "good" taste in music.

Music trading is a way of backing up recordings. We all know there are hundreds of good bands that have put out very, very limited edition records, tapes, and CDs. A mixed music dub is a way of keeping that music pristine as original formats get scratched and destroyed. I don't listen to tapes much anymore but I have some things I won't ever give or toss away. Some one some where taped me "The Atrociteers." They played really good, bizarre and hilarious versions of popular straightedge songs. (ie. "Out of Step" with the lyrics "I can't get it up, I can't get it up, I can't get it up... out of step with the girls" and a Youth Of Today song changed to allude to Hare Krishnas at the airport.) I don't know if that was the real name of the band or where they came from or anything but I have proof they existed, even if it was just to put out one 7" or cassette tape. We encourage duplication of our DIY titles (inherently anti-copyright), which will insure this music will be floating around in some form many, many years after it's gone out

When I got into the punk scene (this will date me!) one of the best things to do every month was go through the pages and pages of *Maximumrocknroll* classifieds. At that time there were a ton of swell people looking for penpals, selling demos, and trading tapes. Although I mourn the passing of the written letter in favor

of print. By virtue of a recording being copied over and over and passed along this also tells a record label that it would be a good idea to do a repress.

Our community has never been into following copyright laws. Music trading is one way we've been fucking over the major labels that were a big part of punk in the '70s and have always been on the sidelines trying to reel in bands from the DIY scene. When Jawbreaker "sold out" it wasn't such a big deal for many of you who liked the music because one person would buy the new album and make 10 copies for friends. These bands stay a part of our scene because many of us don't have to pay for the recordings.

The passing of the magnetic tape is sad because we still don't have an easy way to record our vinyl. It's frustrating having to figure out how to patch your turntable into your computer, record it and spit it out onto a CD. The all in one tape-record-radio units were so perfect in making trading music. I've seen an all in one stereo unit where the CD replaces the tape deck (it records), but it was \$300. Tapes are making a bit of a come back in the scene, but I'm betting it doesn't last long. Tape decks are being excluded from all in one units and car stereos. Boom boxes and clock radios now have CD players instead of tape decks. So although I do like the medium I don't encourage people to make audio cassettes their prime mode of duplication/preservation. High quality digital files, stored in various locations, will ensure your recording will last your lifetime and hopefully be easily transferred to whatever the new medium or file type might be in the future. And of course, as I've said before, keep your vinyl as it will no doubt outlast all other forms of media.

I'm sad. This is the final issue of the beloved HaC. A cheap, intelligent, consistent chronicle of the 3rd and 4th decades of punk rock. It makes me anxious that it will be gone. Time to make sure you've got your issues in a safe space so you can pull them out and 25 years from now and show the young punk rockers what this awesome 'zine was about. Thanks to Lisa who gave me room to spout about an important subject.

My friend Patrick and I are putting together all the information we can get about DIY 'zine libraries in Canada and the US. If you know of one e-mail me with all the info and I'll add it to the list.

PS. If you know about "The Atrociteers" contact me too! ALSO: if you are interested in the idea of a PUNK ROCK ARCHIVE (everything or just film/video) definitely get in touch. Bk913@ncf.ca



I AM THE LAW

Scott Torguson

I was down in Goleta sometime in early 1994, I think, when Kent first mentioned that he was going to start a new 'zine that was similar in format to *Maximumrocknroll*. I thought this was a great idea for a number of reasons. First, I had known Kent for five years or so at that point, and thought he was a straight up guy. He is the kind

of dude that will say something and not only actually do it, but work his ass off to make it good. Second, I knew he had a good group of people down there to help him out; so it wouldn't be just him burning out quickly. Goleta was always one of my favorite places to play, mainly because of the small group of people who I really thought were great. Third, the kind of music I was playing and releasing on my label at the time was being made out to be the devil by Tom Yo over at MRR. I advertised there for years, and, one day, I got a phone call from him telling me that my ads had to be smaller because of the style of music I was releasing. I thought that was pretty stupid at the time. (Looking back, I really have nothing but respect for Tim Yo. I really admire both his vision and his stubbornness, even if I disagreed with him about excluding the type of "emo" that I was involved in the early '90s.)

So this 'zine was born and I was stoked. The early issues really nailed the scene I was involved with, and helped my label out a bunch by providing a direct link to the people who bought the sort of records I was releasing. Over the years, I have stayed involved in hardcore as much as possible while pursuing other interests as well. This column has mostly been about my other interests. Practicing law obviously takes up a good bit of my time, and I live in the middle of nowhere, not exactly a great place to keep my ear to the ground for new bands. But here I am, I turned 34 yesterday, and still live my life through the lens of hardcore. *HeartattaCk* has helped me to do that. And I hope everyone appreciates the work Kent, Lisa, Leslie, and everyone else have done over the years to keep this thing afloat. They, and people like them, are what keeps hardcore a vibrant lifestyle, and keeps me interested. When I was filling out the 35 page application to become a member of the New York bar, I called Kent and Lisa and had them write about my character. Hardcore has always been about community, and I appreciate the contribution this 'zine has made to the community. I hope you do as well.

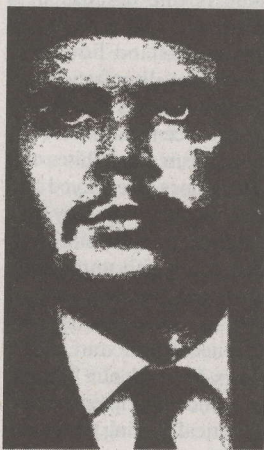
By the way, the only time I ever disliked a review in *HeartattaCk* was the review of the Popesmashers 7" I put out. For some reason, people outside of Sacramento didn't ever get that band. I thought the whole city of Sacramento was going to drive down to Goleta and burn it down. People in Sacramento realized the genius of that band. On that subject, I want to mention that Mike Gius (who played drums in the Popesmashers, The Yah Mos, and !!!) was killed in December of 2005 when he got hit by a car on his bike. Mike was one of those awesome, unique and creative people that every scene should have. He really existed on a different level than the rest of us. Many of our conversations felt like we were both talking over each other's heads. He never drove, rode his bike everywhere, listened to tapes on his walkman, and played whatever shitty drumset was around. The thing was, he made that shitty drumset sound great. Such a unique and original drummer. Go and listen to the Popesmashers 7", The Yah Mos - *Off Your Parents* 7" or the first !!! 7". Sacramento also lost Jim MacLean about a month earlier. Jim played in Sewer Trout, who were one of the earlier Sacramento punk bands, and our main connection to the late '80s Gilman scene, which was one of the most vibrant in the world at that time. Rough year.

I hope that, in some way, this column has inspired people do everything they can to live their whole lives with the same values that this 'zine, and hardcore, stand for. There is no reason why you can't find a career, start a family, and grow old, all while still maintaining the same belief system that you had as a 21 year old kid sleeping on dirty-ass floors for seven weeks and hoping you got enough gas money to make it to the next city to play in front of 15 people. There are honorable careers in all walks of life. Don't ever let yourself become complacent. Don't ever use getting older as an excuse for doing things you don't feel are right. Fuck the sellouts. Always.

I am now about a year and a half into my legal career and loving every minute of it. (Well, almost every minute of it.) I get to fight credit card companies, abusive husbands, and slumlords. I get paid to argue. I'm married to an awesome woman I met through the hardcore scene. I'm healthy. I'm happy.

One of things I am working on is a website called www.bandtoband.com. A couple crazy people started it up and I have been helping them build it to the neverending monstrosity that it is now. I'm trying to get complete discographies up there for as many of the bands from this scene as I can. Feel free to email me with suggestions and new links. Read the rules first, though. I feel strongly about documenting the music that has helped to make me the person I am today. This is a step. I hope someone is working on a book on this shit. If not, get a move on people.

Thanks for reading this over the last few years, and for supporting and being a part of something cool and important over the last 12 or so years *HeartattaCk* existed. Again, Kent, Lisa, and Leslie deserve so much credit for keeping this going for so long. Everyone should send them a letter or an e-mail saying thanks. Their hard work is greatly appreciated and respected. You can always e-mail me at storguso@alumni.law.upenn.edu.



ravilution

moving into the neighborhood which in turn caused housing prices to go up. Historically, Pilsen was originally inhabited by whites, but white immigrants started moving out when Latinos started moving in. Whites didn't move out because affordability (housing prices didn't go up) nor did they move out because of any hostility exhibited by Latinos. It needs to be

emphasized that whites chose to leave out of their own free will because of their own xenophobia. Also, this article isn't calling for racial segregation. The focus of this column is on the necessary education of ignorant working class and suburban whites.

Part I: Pro-Gentrification Article

The following article is from the University of Illinois in Chicago's student newspaper: "Gringos Get Out Of Pilsen" by Jonathon Berryhill (published: 2/24/2004).

"Walking back from class last week, I noticed a sticker stuck to one of the construction signs posted along the perimeter of the University Hall renovation project. It simply read, "Gringos get out of Pilsen." I was hoping whatever group responsible for this would leave behind their mark, so students reading this message could know who to give credit for such a fatheaded remark. Although, of course, that would be incredibly witless for a group to claim responsibility for their own graffiti, but I'm willing to safely bet the real reason for remaining unidentifiable is due to the lack of intellect to back up their asinine comment. Why exactly would some members of the Pilsen area like to rid their community of the dreaded gringos? This question was stirring the embers in the back of my head for the entire ride home, and the whole time irony was the reoccurring theme. The racial term gringo is used toward a non-Hispanic person who is considered a stranger within the confines of Spain or Latin America. So I'm guessing it's safe to say that the group responsible for this is of a Spanish or Latin American descent. Pilsen also has one of the largest Hispanic communities in the United States. But wait un momento! I live within the confines of Chicago, not the confines of Mexico City. My president is George Bush, not Vicente Fox (I never thought I'd brag about that). So the "gringos get out of Pilsen" sticker is being used incorrectly. But this is just petty semantics and one of the many ironies with this cheap little sticker. Could Pilsen be overcrowded with non-Hispanic University of Illinois at Chicago students? Perhaps this mystery group isn't that accepting of a really simple business equation that goes hand-in-hand with college kids. College kids need places to live plus available apartment space equals paid rent from college kids, thus stimulating the Pilsen economy. Ah, the beauty of it. And looking at the crime statistics for the Pilsen area, maybe this mystery group is having a hard time adjusting to this strange new way of making money. And it's all legal! Maybe it has to deal with racism. Is this anti-gringo group racist? Clearly by the statement on the sticker, I would have to say so. Nothing gets a group to be taken more seriously than when they start spitting off the racist comments (I say that sarcastically). I'd love to believe that a group so bold as to declare Pilsen free of gringos is above the racial profiling factor. Could the bitterness of struggling to find political representation still be leaving an awful aftertaste? Pilsen has it now with Congressmen Luis Gutierrez, and on all state levels. That's the beauty of this country. Immigrants from all descents can come to America and achieve great things. New Mexico and Arizona have large immigrant populations and are huge players in this country's politics. I'm

Gringos Out Of Pilsen: White Counterculture And Gentrification

Pilsen is a one of many communities located in Chicago slowly being gentrified. The GRINGOS OUT PILSEN sticker campaign was started by community members who saw their friends and family displaced because of whites

pretty sure Luis Gutierrez didn't win office by slinging the term gringo around during debates. I'm sure that educational reform in the Pilsen community won't be successful when racist stickers are everywhere to be seen. There are other ways to get your message across without throwing around racist terms. When you resort to racism you throw all credibility out the window. Your true, pathetic colors really shine bright. Hopefully, in the future, this group will come forward and articulate intelligently as to why the gringos must get out of Pilsen."

Part II: My Response (Which Wasn't Printed)

This is in response to the question posed: "Why exactly would some members of the Pilsen area like to rid their community of the dreaded gringos?" Obviously you're unaware of the consequences gentrification has on communities. Consequences like displacing and/or economically harming the original residents of a community in order to accommodate new higher income residents ("gringos") who are moving in. You claim that paid rent from college kids stimulates the Pilsen economy but it only creates money for a select few (i.e. the landlords and the University itself). The original residents of Pilsen are not living lavishly because of UIC expansion. If anything expansion of higher rent property created for gringos is forcing locals out into the streets due to lack of affordable housing. How exactly does that "stimulate" the economy? Then you speak of the "racial profiling factor" as if it's non-existent, completely ignoring the fact as gringos who move into Pilsen want to feel safer, police harassment and racial profiling of POC increases. Also asked is if the group who is responsible for the stickering is racist. Irony is the recurring theme as you make a blatantly racist statement linking crime statistics with all of Pilsen residents' lack of being able to make money "legally!" To paraphrase Mr. Berryhill: "Nothing gets an author to be taken more seriously than when he starts spitting off racist comments. (I say that sarcastically!) There are other ways to get your message across without throwing around racist remarks. When you resort to racism you throw all credibility out the window. Your true, pathetic colors really shine bright." It's strongly advised the author educate himself on the negative effects of gentrification and racism rather than writing up ignorant articles portraying well off gringos as being victimized.

Part III: White Punks' Role In Gentrification

Let's veer off the subject of gentrification so there's an understanding of why I'm focusing on counterculture whites. The common reason most kids get into hardcore is alienation. Alienation is a legit problem so why don't adult punks with speaking skills who do workshops at fests or speak on stage in front of large audiences go into schools where kids are bullied and do presentations on respect? Why aren't successful punks making good income donate money to organizations promoting tolerance and suicide prevention? It's white schools where bullied kids go on shooting sprees. White teens have higher rates of suicide and take more anti-depressants than Black and Latinos. Wouldn't it make sense for adult punks to stay in white areas to offer help to alienated kids rather

than running away and hiding in POC ghettos they've no business being in? Plenty of us had no one to talk to or help us as teens so why don't adult punks offer a helping hand to today's alienated youth in schools? Why can't articulate adult punks go and discuss intolerance with principals and teachers so that they take these issues seriously and aren't lenient on abusive kids? Part of the problem is that white counterculture encourages turning your back on society. You drop out instead of addressing problems, trying to implement solutions, or preventing future generations from having to deal with the same issues you went through. It's glorified to run away rather than tackle your enemies. It's romanticized to pretend you're poor. So we see adult punks leave white neighborhoods, move into ghettos, but we don't see them helping out the next generation of white kids who feel the same frustration as they enter into high school. Adult punks may tell kids to join a band or get into music to channel their energy. (What about kids who can't go to shows to make friends or have no \$ to buy instruments?) But does this address the root problem of bullying or being alienated? The 1st problem with counter culture adult whites moving into the ghetto is that they turn their backs on the next generation of powerless, alienated white kids. What adult punks don't see is that those who bullied them when they were in school could now be parents with kids; chances are likely that they're teaching the same backward values to their children. The same hostile environment continues being fostered in schools with no one challenging it. By punks not educating/confronting "mainstream" whites the same close mindedness continues generation after generation. People of color have their own support systems and don't need the presence of savior whites to make their lives better; but alienated white kids do need adults fighting on their behalf by confronting school authorities to ensure bullies aren't allowed to get away with abuse. Without that help alienated kids' could turn to suicide or violence.

Another issue is one discussed in previous columns but needs to be repeated so counter culture whites understand how their actions may hurt those who're disenfranchised. A concept promoted in hardcore is that if one participates in a DIY music scene automatically this person is outside the mainstream. Whites may say because of their appearance, their dyed hair color, their piercings and tattoos, or how they wear their politics on their sleeves, they're similar to the disenfranchised. What they fail to realize is they can discard these superficial appearances when they wish, too. On the other hand, gender, skin color, sexual preference, hair texture, or the shape of your eyelids is beyond our control. Another claim is anyone who participates in DIY or leftist politics is automatically being threatened by capitalism. One white male I corresponded with told me being DIY is exactly like the traumatic experience of sexual assault (no exaggeration) in that capitalism "rapes" those who build/support a music scene. MRR stated "forces" were conspiring against hardcore the same way Nazis attacked people, and others insist that being punk is the same as dealing with institutional discrimination. If there's truth behind these claims then it needs to be asked: Why is it unnecessary for the scene to strike back at its enemies?

Recently I saw several hundred thousand people march down the streets of Chicago to protest an anti-immigration bill. To me these are the very people who're hated by the mainstream. These are people being attacked by forces out to make their lives harder. Rather than taking a non-confrontational approach to such attacks (a luxury counter culture whites can afford) they stood up and told society to treat them with dignity and respect. This is important to understand since this column addresses whites moving into the neighborhoods that disenfranchised people live in. The white punks who claim they're being victimized don't seem to ever have to meet their enemies head on. They never have to publicly demand respect. What we need to see happen are adult counter culture whites comparing how they have it better than people who're truly being attacked. The person I corresponded with who told me being DIY means being "raped" didn't reply when I pointed out these were voluntary activities one can end out of their own free will. Plenty of folks in the scene get fed up with being in bands, doing 'zines, or running businesses, and their solution is to just quit. On the other hand, the immigrants who marched cannot just up-and-leave. *If they get frustrated with the abuse, insults, harassment, and hardship they deal with for years and years they're forced to continue enduring that constant abuse. There's no option to quit or run away.* This is because capitalism puts them in a situation where they're forced to work to support their families here and in countries ravaged by colonization. Is it right that counter culture whites stress they're under attack when reality shows they can get out of a bad situation much more easily? Is it right for white punks to claim they're "outside" the mainstream when reality shows they can easily blend back in with mainstream white society? This victim mentality that counter culture whites hold is not only inaccurate but harmful. It's harmful because instead of teaching white kids coming into the scene to figure out how as adults they can effectively use their privileges to help out those less privileged, it instead tells them to feel like they're part of a targeted, persecuted minority group; in turn some white punks may end up focusing on telling themselves how hard they have it and how everyone outside of the scene is out to get them. Many of these kids carry this idea onto adulthood. Is that productive or the type of thinking beneficial to the fight against inequality? Until this victim mentality is destroyed where adult counterculture whites are constantly stressing how they're "outside" of society for thinking different from the rest of mainstream white America, white punks shouldn't expect anyone who is truly disenfranchised to view them as allies.

With that said whenever there's a discussion on issues that impact people's lives like gentrification it's always the fault of "the mainstream" or the ruling class; white punks, white "revolutionaries," leftist whites, etc. *cannot* be blamed. Because counterculture whites constantly emphasize how different they are they refuse to be held accountable for their harmful actions. Plenty of white punks in their quest to differentiate themselves from "mainstream" whites will choose to leave their original neighborhoods to move into rundown, urban communities, many which are largely populated

by POC. After all, if the mainstream supposedly hates you (or realistically, vice versa) why not go to a place that's inhabited by people who are *involuntarily* outside of the mainstream? Why not live with some exotic Brown or Black folks so you can make yourself out to be the "hip" white; someone who can show how "open minded" they are even while ignoring the fact that the only people coming to your home for a vegan potluck or basement show are white punks from elsewhere (with no ethnic neighbors present)? If white punks want to move away from people they dislike that's fine. There's one thing that counter culture whites can do to not contribute to gentrification: move into a working class white neighborhood instead of a community of color. The 1st step in starting gentrification is for other whites to feel secure. If whites outside of a community of color see a few whites comfortably living in within that community, that will put them at ease to move into newly constructed or trendy housing that has sprung up. And that in turn starts a pattern that begins the process of displacing residents. It would be more effective for white punks to stay within their middle class suburbs or working class white areas to educate their fellow whites on why not to support gentrification, suburban sprawl, and to stop giving money to corporations. It would also be a lot more effective if political punks pressured city governments to pass rent control laws so that greedy landlords can't increase housing prices.

Here are some arguments that counterculture whites use to justify their actions along with responses and suggested solutions:

1. *"The rich gentrify, not whites who make low wages"*

Whether it's a wealthy right wing white or a white working class leftist the same offensive argument is repeated: racism/sexism only exist because of economic inequality. To all those who genuinely believe that bigotry only occurs because of how much wealth one has/lacks then why is it as more POC become successful and start moving into the suburbs, suburban whites keep fleeing further and further? Why is suburban sprawl such a big problem? It's directly because of suburban white flight—whites who can't handle living next to successful POC. I remember seeing this in my friend's neighborhood in the '90s. A South Asian family with 2 parents, both of whom are doctors moved into a wealthy suburb of Birmingham, AL. The whole street (made up of around 15 houses) was white with the exception of this one Brown family. Then suddenly another Asian family followed by a Black family. This pattern continued in the course of a year. Slowly each white family on the street started moving out one by one—not because they couldn't afford the housing or because their neighbors mistreated them, but because they didn't want to live in an area where whites weren't in the majority. The non-whites moving in had money, drove nice cars, and kept to themselves. In less than a year this street went from almost all white to a single white family. This same pattern is repeating all over the US to do this very day. Also Hyde Park in Chicago, Oak Park, IL and Harlem in NYC all contain wealthy minority neighborhoods, with some of these residents making six figure incomes. If it's class not race why don't rich whites rush to move into wealthy Black

neighborhoods? And why are middle and upper class non-whites still getting harassed by cops, Border Patrol, airport security? The point made here is once whites take over a particular area they'll continue inhabiting it as long as whites make up the majority. And this is how the problem of gentrification starts—when a small group of whites move into a lower income neighborhood, other whites will want to take over and push people out to ensure they aren't a minority. One thing suburban white leftists can do is not run away to the city but instead stay put and educate other suburban whites so they don't move farther away every time middle/upper class POC move onto their block. It's ignorant middle/upper class whites that contribute to increasing suburban sprawl which in turn harms the environment.

Whether counter culture whites want to admit it or not a change in thinking, consumption habits, music, or politics doesn't negate your privileges or skin color. Here's an example of something I've seen happen in a show venue parking lot on more than one occasion. While a band was playing, a group of underage white punks outside decided to drink beer out of a cooler in the trunk of their car. A cop walked up to them and told them to dump out their beer. After pouring everything out the cop walked away. In that same parking lot a grown Black man while carrying a paper bag with liquor was patted down by 2 police officers, told to show ID, and questioned. Look closer at the scenario: a group of underage white punks blatantly *breaking the law* don't go to jail, don't get reported to their parents, don't get asked to show ID vs. a grown Black man in his 30s, who hasn't broken any law but gets patted down in front of white kids. The venue which attracted virtually all whites was in an all Black area and yet the cops were looking out for the safety of the counter culture whites. In another story told to me by a Black man and a Civil Rights veteran from west Chicago details the same type of harassment. In the '70s this person moved his family into a working class white neighborhood in Cicero. Everyday when he got off work and walked home the police harassed him. The reason they did this is because the whites in that neighborhood didn't want him living there (he ended up moving). I refer to these stories because it's symbolic of what happens when whites are a minority in POC areas—police harassment steps up to show that cops care about white safety. I think this is a good opportunity for white punks to ask themselves: Do people outside of hardcore differentiate between you and the mainstream that supposedly hates you? If you asked a person off the streets if they could tell you're in a DIY band that's toured extensively, run a DIY label, writes for a 'zine, or holds leftist politics, how would they know this? How do they distinguish between a DIY white and a mainstream white? They wouldn't be able to. These "differences" are only marked and emphasized by people *within* the scene. Each white that moves into a community of color, regardless of their class or their consumption habits, contributes to potential gentrification. That also means *less* whites challenging ignorant attitudes in mainstream white communities.

2. *"There's no affordable housing elsewhere"*

In Chicago you can find an apt. in a

Lithuanian or Polish area (and many other working class white neighborhoods) for the same price as an apt. in Pilsen. Rather than putting in the research to find these places whites will make up this excuse about how every other area is too expensive. Then when shown written proof of affordable rent they start making up other excuses like "well I need money to do projects and pursue my hobbies" or "the commute will be longer for me, it's just inconvenient." For people that boast about how they're leading an ethical lifestyle and making "sacrifices" to better the world and lessen their impact these are some pretty contradictory statements to be making.

Take a working class family living in the ghetto and let's contrast them with some white punks who move into this same ghetto. The family members who work full time invest all their money back into rent, food, transportation to work, and other necessities. In fact many of these same families have kids that also work who in turn contribute part of their paychecks to help out their parents and extended family members. They probably don't have the money to travel all over the country. They probably spend most of their time and maybe even their lifetime in this same neighborhood and even on the same block. They probably also don't have money to throw around on luxuries they don't need. Contrast this with white punks. Sure they work low wage jobs but many of them have money to spend on material possessions and most likely have leisure time to pursue hobbies they find enjoyable such as being in a band or taking a road trip. They have money they can invest and even *lose* into projects that are enjoyable to them. They probably don't have to give their money to their parents or any elders of their family and can spend their income entirely on themselves. The most important point is that they also have the choice in where they can live—it's common to see punks move around frequently and not spend most of their time in one neighborhood or even in the same city. Now who's being repressed by capitalism here? The ones with free time to pursue their hobbies, go to shows, eat at expensive vegan restaurants, buy stuff they don't really need, create music, and work and lose money/time on side projects, or the family who does nothing but work, rarely takes time off work because they can't afford it, and has *lived in the same neighborhood throughout several generations*? More importantly who will have an easier time to pick up and leave? Whites who can choose whatever neighborhood they want to live in? Or the displaced family forced to leave their home because of gentrification? What is the big deal if someone has to sacrifice a little bit of their free time by making a longer commute? So what if you have a little less money to spend on material possessions you don't really need? Isn't it a better trade off in the long run to take a longer bus or bike ride than displacing families from their homes? Who's the real victim of capitalism here?? If the punk lifestyle encourages sacrificing and helping then why not put those ethics into practice by not contributing to gentrification and displacement?

3. *"We're political punks spreading our revolutionary ideas!"*

This is the most insulting excuse because it shows how out of touch with the

average person leftist whites are. It also illustrates how authoritarian so-called anarchist whites act by wanting to dominate and tokenize POC* through their own agendas. A white-run "revolutionary" collective will set up base in a community of color. Then the only people that will come and attend their meetings & benefit shows or read their literature are other counter culture whites. There's a simple reason why these collectives don't seem to attract actual community members: POC don't need to be educated by leftist whites. POC started the Civil Rights movement, a movement which was and is used as a model by other social justice movements to this very day (and that's technically based on slave rebellions and anti-colonization movements from before). We have plenty of true life revolutionaries to look up to such as Rosa Parks, Crazy Horse, and Cesar Chavez plus liberation movements in Latin America, Asia, and Africa. We have well organized groups to model ourselves after—the millions of immigrants that mobilized this year on May 1st, NAACP, the Black Panthers, the American Indian Movement, La Raza, churches, temples, mosques, environmental justice organizations, community centers, and the list goes on. These communities were putting out political flyers, newspapers, distributing info, organizing benefits, and preaching on street corners way before most of us were born. We don't need to read Karl Marx and Alexander Bakunin because we have Arundhati Roy, Malcolm X, Assata Shakur, Miguel Leon-Portilla, Vine Deloria Jr., Nelson Mandela, and many others. Their writings are more practical and relevant to the average person than Eurocentric political theory pamphlets. If you're sincerely interested in carrying out the hardcore ethic of fighting corporations these are the people and the movements we need to look at as our mentors and models. White counterculture (along with some misguided punks of color) instead seeks guidance from inexperienced drop outs or those who glorify being a misanthrope. Notice that POC movements are able to unite and create coalitions and mass alliances made up of people of all races, classes, and ages while so-called "revolutionary" counter culture whites seem to only attract mostly young white punks and *no one else* to their spaces. Something is clearly wrong with the counter culture white leftist approach.

As for the whole ethical lifestyle issue that is constantly being stressed by counterculture whites, this was already being practiced way before whites popularized this in DIY scenes. People shop at stores and eat at restaurants owned by people who live in the same neighborhood as them. There are community centers with after school programs. There are religious groups that encourage members to eat vegetarian/vegan and to live a healthy lifestyle**. Some churches and mosques even have classes on how to deal with racial profiling. What about all the communities of color that voted *against* anti-DIY WalMart from building in their districts? What about all the POC who file lawsuits against corporate giants polluting their neighborhoods or who've taken on the government for cheap housing? What about the 3rd world communities all over the globe where people make their own clothes, farm their own food, and build their own homes? And if we want to talk about traveling musicians, read any

African history book that talk about griots; the storytellers, poets, and singers who traveled from village to village and were paid by being given a place to sleep and food to eat for the night. I've heard punk friends (white and non-white) tell me Western punk can teach 3rd worlders about DIY but isn't everything listed here DIY?? Where do you think the white hippies of the '60s who passed this lifestyle ethic to the white punks of today got all this information from? Whites rebelling against their parents didn't somehow create DIY on their own. They got this information directly from POC who were already practicing lifestyle ethics; the difference is POC don't feel the need to go around advertising or boasting their lifestyle. They don't need to wear a patch that tells the world they're vegetarian nor do they need to praise themselves because they shop at the local owned grocer instead of at a corporate chain. And note that when asked to talk about struggles in their life POC don't cite living a DIY lifestyle as a way society oppresses them. POC may list out various struggles like trying to find a job, trying to send their kids to a safe school, being harassed by cops, theft of their resources, but never do you hear them complain about how because they live DIY they have it hard. On the other hand some whites claim they're attacked by capitalism and lead a tough life because they practice DIY; but I've yet to hear this complaint from 3rd world communities of color that have been practicing DIY for ages. Just because leftist whites have not personally witnessed their beliefs put into practice or visually advertised by POC they somehow seem to think only they have this knowledge and only they're capable of "teaching" it. Doesn't that sound arrogant?

There's a 500+ year history of survival and resistance against colonial occupiers and corporations by POC. What exactly are POC going to "learn" from counter culture whites who've only been into DIY for under 40 years? What do people who have gone to jail (and are still filling up prisons) and have sacrificed their lives going to "learn" from people who think organizing rock shows, dumpster diving, and brewing your own home made beer is "empowering" and an effective way to take on giant corporate criminals? Counterculture whites who think they have everything figured out because of experience in a DIY scene are the ones that need to be taught. *They're the ones that need to be learning*, not the ones "teaching." And how is this mentality any different from white Christian missionaries going into 3rd world countries to "teach" and "save" people they view as intellectually primitive? *Why don't political punks go spread their ideas in reactionary white neighborhoods? Do counter culture whites/leftists hate working class whites?* Plenty of working class whites supported Ronald Reagan in the '80s (who did great damage to working class unions), voted for Pat Buchanan and put David Duke in power, plenty blame immigrants for job loss instead of going after CEOs and politicians, and most hate crimes were committed by working class whites. Neo-nazi organizing exploded among working class whites in the '90s. I'm not implying all working class whites are racist but a significant amount of them are not in line with the politics of the hardcore scene. In fact by punks running away from working class white areas they

give neo-Nazis an upper hand. On a side note there are more working class whites purchasing corporate punk than POC and most waste and pollution in the world is created by American whites. It would make sense for white punks to focus on educating working class whites to reduce their support for corporations. Political punks should organize and teach in white communities where such attitudes need to be rooted out, not living a fantasy lifestyle in the ghetto where POC don't need them.

Another major issue political punks can organize on is rent stabilization and control. Rather than moving into the hood which doesn't affect the people living in the area they could instead pressure city councils to pass rent control laws so that greedy landlords and developers can't play a role in gentrification. That would impact people's lives in a more positive way than playing a tourist vacationing in ghettos.

4. "I can live wherever I want!"

The world is meant to be catered to you? This is the same thing Zionist settlers say as they displace Palestinians. This is what colonizers (called "pioneers" in Eurocentric history books) said as they moved onto lands that were previously inhabited by indigenous people and many countries around the world. And this is also what developers say when they build condos in the middle of a low income area. If you claim to be "outside" the mainstream why then think, talk, and act like an imperialist who feels all land and resources are here for your use? That attitude sounds selfish and goes against the values of the hardcore community.

Any adult white punk who wants to counter the mainstream can start off by admitting their privileges and working on not imposing those privileges on those who lack it. How about not glorifying poverty and romanticizing living in low income communities of color when you have more freedom of movement and choice in where you can live? How about showing some respect to those who actually are oppressed and not fooling yourself into thinking you're "disenfranchised" or outside of society simply because you chose to lead a punk lifestyle or because you call yourself a leftist? All whites regardless of what their reason may be on moving into a lower class community of color should educate themselves further on their role in gentrification and what steps they can take to stop the problem. When I say educating yourself I don't mean asking a white from the scene who has no experience on the subject but thinks s/he does because s/he read some books or has a certain lifestyle, I mean learning from the people who are most affected by the problem.

Send all correspondence to: Ravi G./ PO Box 802103/Chicago, IL 60680-2103; sanyasi@juno.com

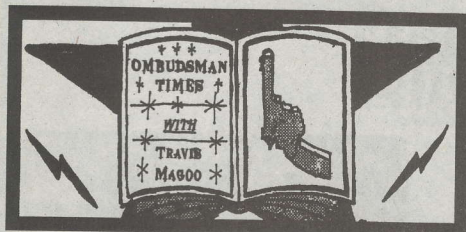
—Thanks to James McCracken and Tito Garcia for input on this article.

—Because of feedback received from the columns on White counter culture's role in culture theft and appropriation printed in previous HaC issues, these 3 parts will be compiled into pamphlet form. The first printing will be given away with melodic hardcore band Imperio De Zingh's first release. A Spanish translation will also be included. For those interested in helping us distribute or fund this project please contact

me.

*Tokenizing POC: For instance white environmental groups like using Native Americans as their poster child to advertise their agenda; but then the actual organization is usually controlled by white males without any input by indigenous peoples. When these same indigenous people reject whites as an authority figure telling them how they should go about protecting the environment, authoritarian whites get offended and they act surprised that indigenous people don't want to take orders from the all-knowing whites. After all they've figured out the truth that everyone needs to follow. For example, the Makah Nation wanted to carry out a whale hunt several years ago so white environmentalists responded by flooding their reservation and holding up racist signs that read "Save a whale, harpoon a Makah." Have we ever seen whites in front of McDonald's saying "Save a cow, slit a cracker's throat?" No, because that would mean they as whites should be killed also. This same idiotic authoritarianism is present in white anarchist circles. If a (token) POC disputes something the white run collective wants to do, generally the whites rather than trying to understand why that person disagrees will accuse the POC of wanting to focus on "race war and not class war." Class war is always the same cop out from white leftists who want to pretend racism is something POC made up in our heads (just like their mainstream white counterparts).

**This is an example of a punk of color looking up to whites as mentor figures. One of my friends who's South Asian was telling me how influential hardcore is because it teaches so many kids to be vegetarian. The problem with this is instead of looking up to a white guy in a band preaching vegetarianism all he had to do was look at his own cultural history. Buddha preached an end to animal cruelty and eating a plant diet around 6th century BC which caused large numbers of people to go vegetarian. That means this concept existed in South Asia for at least 2600 years while it's only existed in a white music scene for maybe 10-20 years. 2600 years vs. 10-20 years? Why do we need to look up to counter culture whites for guidance on concepts like DIY or issues like vegetarianism when it's existed in POC cultures for thousands of years? Just something to think about.



"I don't want to express alienation... I'm interested in various kinds of passionate engagement. All my work says, be serious, be passionate, wake up."—Susan Sontag, 1992

So this may be the last *HeartattaCk*, no? It's not some April Fool's stunt, MRR-style (1), to introduce a bit of levity into our dour scene?

No, the resignation in Kent McClard's last column, and Lisa Oglesby's very-valid concerns about time, energy & baby Xander rang

clear.

For what it's worth, I remember when HaC debuted. In Gainesville (as I'm sure in plenty of other cities) that period felt ripe with praxis. The move from audience member to band was happening. We weren't just buying records, we were making them. We weren't just reading about how to set-up a Food Not Bombs, we were getting our hands dirty figuring out how to compete with the churches that gave out bar-b-que chicken on the same day as our servings. Whether or not this was even a problem since people were eating. What did our righteous veganism mean when most of the people we served thought the food was weird? Same with the free burritos outside of Taco Bell during the Coalition of Immokolee Workers protest. (2) Same with relationships, housing & education.

Lately, I'm enjoying these sort of situations. Like the time & energy it will take to hand-bind a few hundred 'zines. Are you willing to try to fix something yourself and maybe save a bit of money even if it means getting your hands dirty? (3) Will you plunge a toilet in the middle of a show? (4) Tell your grandmother that she doesn't like Eagles quarterback Donovan McNabb because she's racist? (5) Admit that your desires came (at least in some embryonic part) from society's hegemony? (6)

Across the board, I've thought of *Ebullition* & *HeartattaCk* as demanding a response. This distinction was its strength—that we could easily interact with other Books To Prisoners groups, that we could talk about songs with other bands. Peer to peer. Real names proof. Even when they declare eco-war on cats. (For the record, anyone that messes with Ark-cat Gravy will get a 6-person beatdown. But I do see Kent's point even though it supposes a nature in a sustainable state of the environment.)

So what happens then when you get too much of a response? Like, back in the day, when *Sassy* chose your 'zine for 'zine of the month & you got a thousand orders for it. (7) I think of being in San Pedro on tour, a full day of bike riding, beach-swimming & salsa-making. I fell asleep in the hammock afterwards & woke as the sun was setting to some pre-show hanging out. Sean & Todd from *Razorcake* were there. We could've just talked about Florida & the state of the modern short story. And we did, but during one pause, I asked them what was going on with the assault charges that columnist Rich Mackin was facing. Sean & I had exchanged letters on the topic and his editorial in *Razorcake*. How they as publishers were dealing with the subsequent boycott, etc. How far complicity & obligation extend, especially as men with access to a larger audience (via such magazines, bands, etc.).

Our conversation extended well into show-time. Maybe not much was resolved—3 dudes talking at a party. Then I loaded equipment into the living room & tried to both explain our noise & stay tight. Toys That Kill played next & everyone danced like mad. Not an atypical day—as the Woodcut & Quails song goes: "keep loving, keep fighting." These are ongoing, life-long questions—not something you "solve" in a sitting, or during a weekend fest. Or in the pages of a magazine. But you open the door to such things and you keep it open.

Issues will get personal. Someone close to you will be assaulted. Your best friend might be accused. Will you through your hands-up and say it's too complicated? (8) Too messy to continue? Stop discussion on it because it hurts your head? Well, some people can't walk away from these things, dig? And sure, we can bury our heads back in 'zines & flip the record. We can always just talk about bands & movies & beer. But that's the logic of the world that I thought we had left behind.

Similarly, it's funny to sometimes get the things you ask for (or your art asks for). Because maybe they turn out to not fill that void you'd been feeling (cue Gang of Four). Like someone visiting after a long absence of such things. There may come treacherous late-night moments where you wish you were alone again so you could read with bothering anyone.

More importantly, if *HeartattaCk* is peacing-out, what do we do with these ink-smudged fingers? I write this from the public library's free internet area—where the digital divide, free speech and shared space all come together in a phlegmatic grumble. I'm on the verge of touring Europe and moving into a house I bought. My grandmother is in the hospital and I'm more worried about testing for the 9th Choy Lay Fut circle. I did take the union steward position. Etc.

Remember the dedication of Susan Sontag, who left America with "\$70, two suitcases & a seven-year-old," committing herself to becoming "The Most Important Writer of My Generation and all that shit." RIP to Octavia Butler, too. Here's to not giving up just as things are getting interesting.

Footnotes:

1. The April Fool's columns are a good tradition. Let's not lose sight of punk's wit. Or, as Julia says, "Fuck you, Dad." Or, as Hippiepants says in the *Eightball* comic, "Fuck you, Hitler."
2. Where Timmy from Hello, Shitty People berated us for a pointless protest, but thanked us for the burrito.
3. Var's dad, Roger, has been helping me fix the front-end of a car & it's been awesome. Like the insurance company saying I should scrap the car, but Roger telling me it's got 10 more years.
4. This Bike is a Pipe Bomb/Sexy @ the Ark last month.
5. She's all-like, "He's a showboat." And I'm all-like, "But you love showboats—Joe Thiesmann, Pete Rose. You just don't like McNabb because he's black." Then she started crying.
6. Many, many *Matrix* jokes were made during the Marxist conference.
7. Scott Adams, early '90s.
8. Have we made much headway here since Riot Grrl & fest boycotts? Or, has it become like the threat of nuclear war—something we live & breathe, but push aside as intractable?

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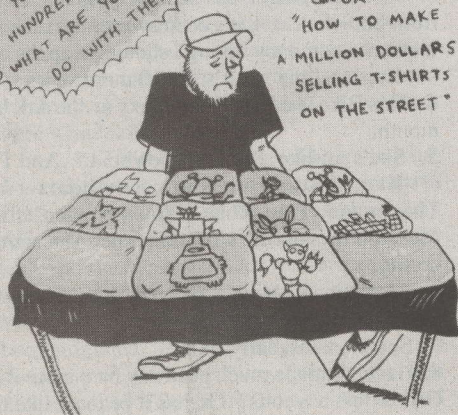
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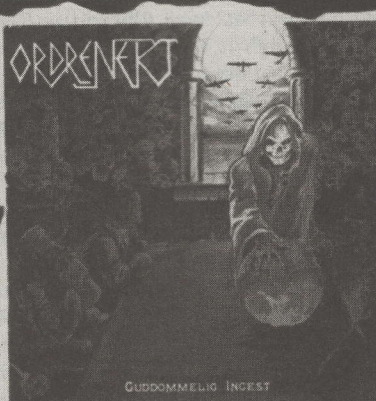
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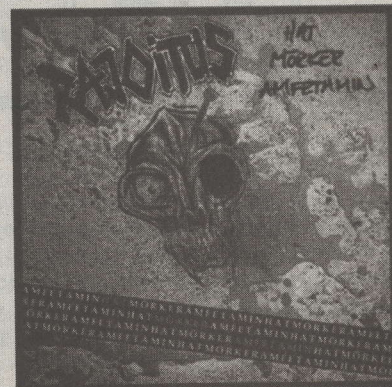
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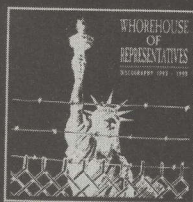
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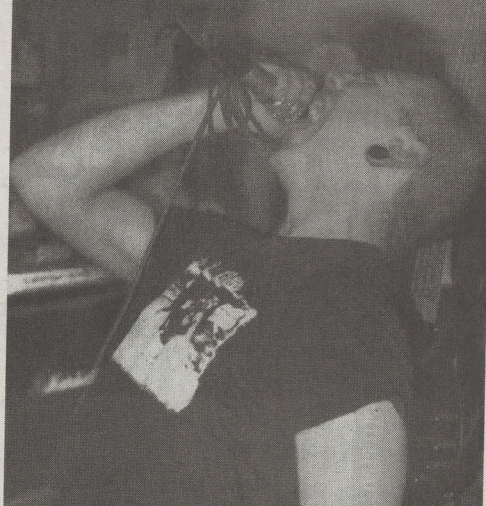
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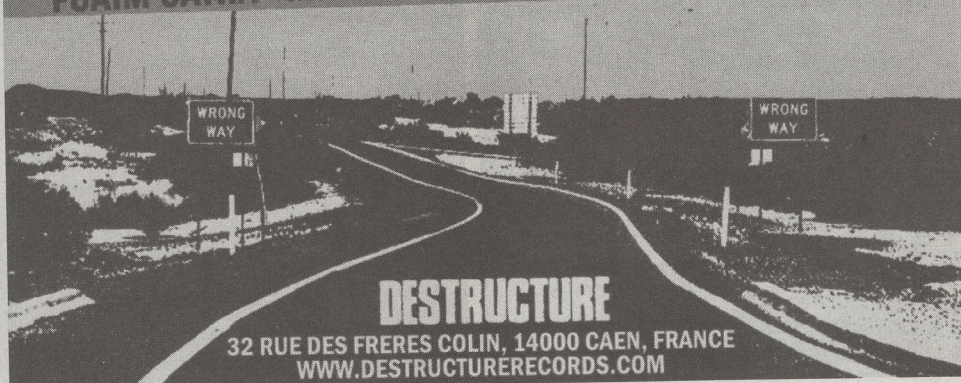
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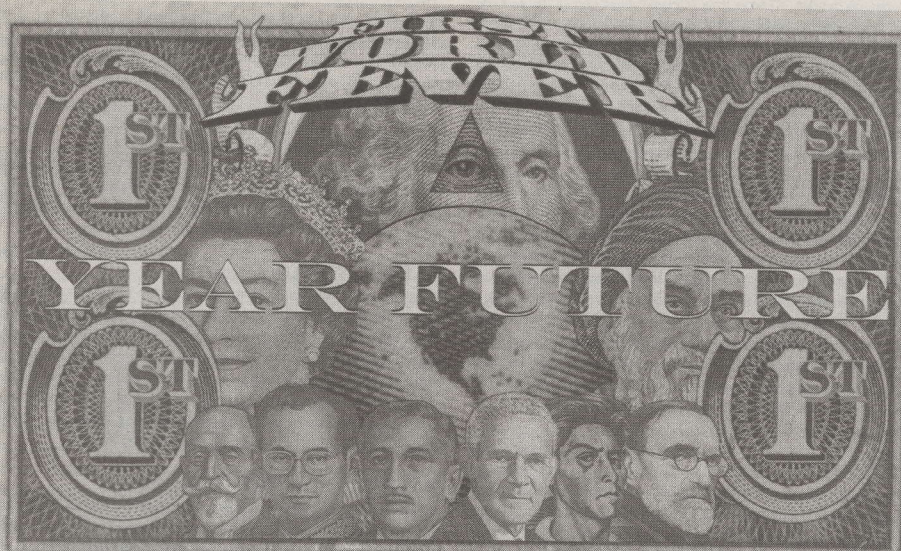
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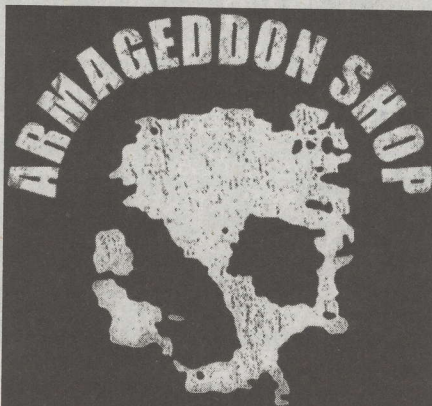
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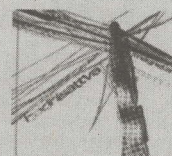
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C.L.I.T. FEST • The Documentary DVD

This is the DVD recording of the first C.L.I.T. Fest. C.L.I.T. Fest is an event put on by the B.R.E.A.S.T. Brigade. The Brigade and the festival are dedicated to fighting sexism and alienation from the punk scene and abroad. C.L.I.T. Fest brings together bands and people from all over. On this DVD you get live footage from bands like The Profits, Voetsek, Behind Enemy Lines, Human Order Garmanbozia, Swashbuckler, Disrespect, Daisys Compact Mice, and Provoked. There are interviews with organizers, participants, and band members as well. CF (Profane Existence Records/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

PROFANE EXISTENCE #50/51 • w/Skuld Discography CD

I am putting this review in the record section, but really this probably would have been better off in the 'zine review section. The CD is a sampler of Skuld releases. Thirty tracks including Tragedy, Oi Polloi, Saw Throat, Detestation, D.I.R.T., Aus Rotten, La Fraction, Amebix, etc. There are lots of good songs, but also some stinkers. There were very few songs that I hadn't heard before, and most of those were not so exciting in my opinion. Anyway, what else can one expect from a label sampler like this? As for the 'zine itself. Great. This is a great issue. I thought the interview with Kleister from Skuld was really insightful and I could relate to many of things he talks about (both of us being old geezers that have been doing this hardcore/punk think for 20+ years). The Nausea tour report was also of great interest to me. I had seen several of the shows discussed and in general I just thought this was a really interesting section. The report on vegan/vegetarian companies that are now part of major corporations was also quite interesting and useful. Other content include reviews, photos, columns, and interviews with Imperial Leather, Apatia No!, Sick Terror, and Mass Genocide Process. Another great issue. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

grabbed this record because I'd heard of the band and it was a split release with Wasted Sounds, who have recently released a few things I'm pretty into. Ambulance sort of tries for the FAR/Tragedy style sound, but it's not nearly as memorable and falls pretty flat. I could put this on in the background and be okay with it, but it's nothing of which I'd want to actively listen. MP (Wasted Sounds Records Distribution; wastedsounds.com)

ANCHOR'S AWAY • Nucking Futs CD

Whoa!! Before you skip past this review in search of another Tragedy clone band to pad out your mediocre record collection read a little further. Despite the misleading name and terrible cover art, Anchors Away is definitely not a ska band or "pop punk". Instead, these guys crank out some ripping hardcore with a youth crew influence. The songs pack a solid punch. Tightly crafted and spot on time changes, tough vocals, and angry lyrics. They come out swinging right from the start, but it's when the second song "5, 19, or 23" kicks in they find their rhythm and take over right to the very end. Great disc. A definite keeper. MA (\$7 to Significant Records/PO Box 642/Indian Rocks Beach, FL 33785; significantrecords.com)

ANTSYPANTS • CD

This is adorable. Eleven tracks of cute folk-punk/pop songs powered by a slew of voices and a ukulele. Antsy Pants features K Records' Kimya Dawson singing and playing instruments with friends she made in France. Apparently while she was on tour she made friends with a bunch of kids, started a band, and this is what they recorded. Antsy Pants sounds like it must have been so much fun to write and record. This will make you want to dance, sing, and smile! Every song makes me love this CD so much and by the time it's over I'm left wanting more. With songs about bikes, vampires, and "amazing kids doing amazing shit," how can you

stand on its own. Cool and colorful artwork, insightful lyrics with explanations. Raw punk rock, Gainesville style via Philly. Hooks, melody, and riffs all packed into one good record. Pick this up! Eleven songs, 24 minutes. CB (No Idea/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

ATTITUDE • Piss And Vinegar 7"

Attitude plays newer style mid-paced to fast hardcore with lots of parts for crew vocals, pitting, and whatever other calisthenics you decide to do. Just don't break your hand floorpunching. Besides, what did the floor ever do to you? DUH (Specimen 32; specimen32.com)

BAILER • Sing It Like A Victim LP

Here is a debut full length from this Colorado-based trio. These three guys play passionate and emotive hardcore. The vocals are not screamed often, but more yelled that resembles At The Drive In a little too much for my liking. The music can be a bit predictable at times, but I like the guitar work. The recording sounds pretty good and the cover is nicely silkscreened. The lyrics are hand written too small and messy for me to understand what's going on, which is disappointing. Ten songs. CB (Ash From Sweat Records/1432 North St./Boulder, CO 80304)

BATHTUB SHITTER • Lifetime Shitlist LP

Seriously, I think everyone knows about Bathtub Shitter at this point. There's not much to review, and that's good because I was dreading writing a review of this. You see, I am a serious music journalist and I have a hard time taking this seriously. Japanese dual-vocal grind with a strong interest in feces. It's exactly what you'd expect, which could be viewed as a positive or a negative. Personally, I've always been rather indifferent. The review copy we received is on limited brown/yellow splatter and numbered out of 100. I believe there is a non-limited vinyl version, as

Record Reviews

ABDUCTEE S.D. • Won't Stand Down LP

Shit disturbers. I was stoked to get this to review. I've been hearing a lot of good things about this band lately. This is a very well produced album, and I've always liked the 45 rpm 12" format. The awesome ladies in this band play some serious punk. It's not always abrasive, but the songs are well written and well played. The lyrics are intelligent. They are mostly in Swedish and occasionally in English. All songs in Swedish also have brief interpretations in English. Get this record, support this band, they kick ass. DUH (Punk Before Profits/537 Caroline St./Rochester, NY 14620/USA; punksbeforeprofits.net)

ABOUT TO SNAP • 7"

This is a one sided 45 rpm 7" with a screenprint on the backside. It's well-played, fast punk/hardcore with tough, angry vocals. Songs are titled "Song 1," "Song 2," etc. The five tracks are over quick, but full of energy. This one is probably for fans of the newer hardcore style, but it still has punk sensibilities. One thumb up. DUH (Specimen 32; specimen32.com)

ACCELERATE DECK • A Landside Of Stars CD

Five long, fuzzed out rock songs with a couple of noisy interludes from this two-piece. The male vocals are quiet and reserved, but appropriately sung for this style. The whole thing reminds me of a stripped down, minimal version of Swervedriver, although less catchy. No lyric sheet. PK (Scarcelight Records; scarcelight.org)

AGONIA • En Ruinas CD

Agonia plays dark passionate hardcore, with a melancholy/screamy style. Think Orchid crashed with straightforward hardcore punk. All songs in Spanish from these Mexican punks. What else? They're good. Interesting time changes drenched with feeling with out getting sappy. Definitely a band worth checking out. CD (I've Come For Your Children/252 Barker Rd./Nashville, TN 37214)

AGONIA • En Ruinas CD

Agonia presents a cool mixture of dark punk with a touch of screamo thrown in. I like the fact it never loses its punk drive. The 13 tracks on this CD are mostly mid-paced with some faster parts and lots of cool dark, heavy bridges. The vocals are desperately screamed in Espanol. The artwork is cool, too. This is a good release. DUH (agonia.tk)

AMALTHEA • s/t 7"

Dynamic European screamo not unlike Ræin, Daitro and Amanda Woodward. They seem to balance melodic and chaotic parts pretty evenly. It goes from noodley to blast beats and emotive breakdowns. The dual vocals are both screamed and sung, all in English. Fans of other music on Ape Must Not Kill Ape would be into this. Four songs. CB (Ape Must Not Kill Ape Records co Marianne Hofstetter/Dorfstr. 63/8302 Kloten/Switzerland apemustnotkillaperecords.com)

AMBULANCE • Dawn Of New Beginnings 7"

I didn't make up the title of this 7". That's really what it's called. I

AV=Allan Viscarra,
CB=Chandler Briggs,
CF=Chuck Franco, CJ=Cole
Jones, DJ=Dave Johnson,
DUH=Danny Ornee,
KM=Kent McClard,
LO=Lisa Oglesby, MA=Matt
Average, MAH=Mike
Haley, MP=Mike Priehs,
MV=Mike Vos, NW=Nate
Wilson, PK=Paul Kane,
WC=Weston Czerkies

not think this awesome? Check this out! WC (\$5 to Plan-It-X Records/PO Box 3521/Bloomington, IN 47402)

APOPTOSIS • Back On Track 7"

Five tracks of fast hardcore from this Philly based quartet. This record brings nothing new to the table and repeatedly annoyed me. The cover art is exploitative and just wrong. The lyrics are tedious and cliché. There are no labels on the record and I couldn't figure out which side was which. The insert is meant to be clever, but like everything else about this record, it just bugged me. I hated this. PK (Last Ditch Efforts c/o Andrew Savidge/446 Billings Ave./Paulsboro, NJ 08066)

ARCHEOPTERYX • 10"

Crazed mathy, screamy, spazcore here. Sort of like Hella getting in a mudwrestling match with some two piece powerviolence bands, taking breaks between rounds smoking fatties and pounding caffeinated beverage of choice. Bizzare lyrics printed on transparency sheet. Two people behind this claptrap racket, sharing vocal duties. A few points on the record get soft and emo for a bit, but for the most part, formed chaos reigns supreme. CD (Huelga Records/1608 Walnut Apt. D/Berkeley, CA 94709; discoshuelga.com)

ARMALITE • s/t CD/LP

You know that when those "all-star" bands pop up you have people who are skeptical, and those who are hyped on the new band (among others). After reading that members have been in some pretty significant bands (the fact of which No Idea seems to be pushing a bit too hard), I was excited to hear it. It certainly does not sound like all of the previous projects, but it is a really good record nonetheless, that should be able to

well. MP (Ramen Factory/360 Huntington Ave. CSC-140-175/Boston, MA 02115; ramenfactoryrecords.com)

BATTLESHIP • Presents Princess CD

The recording of this material is so crappy that it's PERFECT. Not crappy like Radio Shack tape deck in a bathroom crappy, but that early Bomp! Records style airiness that suites this style so fucking well. Battleship lay waste to a mere 20 minutes of Fuzztones/Iggy Pop style punk rock fused with the quirkiness of Rapider Than Horsepower. Fast and fun without a care in the world. And soooo good. MAH (On/On Switch/PO Box 641122/ San Francisco, CA 94164; ononswitch.com)

BILL BONDSMEN • 2nd EP 7"

This is the 2nd 7" from Detroit's Bill Bondsmen. This is what you'd want to hear out of a Detroit punk band. Dirty, distant, rocking, hardcore punk rock & roll. I've seen this band a few times, ranging from their early sloppy and drunken days to their much more tight and ferocious (and still drunken) current performances. The first 7" surprised me, as it was way better than I was expecting. I had high hopes for this EP. It took me a few listens, but I've warmed up to it. I hear some Poison Idea and what I can only describe as a Detroit sound. Take that for what it's worth. There's an Alan Milman Sect cover on this, too. I like it and my tastes are impeccable. Buy it. MP (Acme Records/PO Box 441/Dracut, MA 01826; acmerecords.net)

BLACK FUCKING EYE • Demo6 CD demo

Four '80s influenced hardcore songs plus a cover of Infest's "Sick And Tired" from this quartet. The music is mostly fast paced, no frills hardcore punk with shouted male vocals. The recording is raw and perfect for a demo. Lyrics are to the point and address (from multiple points of view) that we are all products of a fucked up society and we should try to get through life as best we can. Good. PK (viperdeathlock.com)

BLACK SS • 7"

This is a great 7". Syracuse straightedge hardcore from former members of The Funeral and AWOL. They've been getting some good reviews from a lot of people lately, and it's definitely deserved. Raging, fast, and catchy hardcore punk. Pissed off lyrics. I am way into it. I've missed seeing this band live a few times, so this 7" has made me feel bad about that. Before this band existed, a few members stayed at a house I lived in (Woodlawn 5, represent) while they followed the Total Fury tour. They were great house guests. I only tell that story so that I could mention Woodlawn 5 (represent). Honestly, though, this 7" is a winner. Highly recommended. It would make a yearly top 10 list, if I were to ever make one. MP (Third Party/21 Nancy Lane/Amherst, NY 14228)

BODHISATTVA • Magnetar CD

Three semi-epic punk songs from this two-piece from Arizona. The first and last tracks are dynamic, mathy instrumentals sandwiching a more conventional song with minimal male vocals. The insert points you to their website for the lyrics, which is odd. Including the lyrics would have

been a walk in the park compared to making all 333 of the hand cut/sewn/numbered covers, but maybe they're hoping you'll be curious enough to make a visit? The third track with the horns was my favorite. Good job. PK (PO Box 28261/Tempe, AZ 85285)

BROKEN KIDS • Nuestros Gritos No Seran Callados CD-R

Musically this is pretty good fast and thrashy hardcore. The playing is tight and they generate a solid wall of sound. However, the blown out vocal yellings tends to be distracting, therefore dampening the overall impact of the songs. A bit more range and emotion could work wonders. MA (Sad Punk Discos; sadpunk.com.ar)

CAPTAIN CHAOS • CD

Imagine a lovesick boy who met a person that he really liked. He then decided to try to write one song a day for that person but only made it 4 days. He didn't give up and kept writing songs but only intended them only to be heard by an audience of one. His playful love songs were eventually recorded and released as a 14 song CD to provide a 100% benefit for Midwest Pages to Prisoners. That is Captain Chaos. All of the songs are true stories and none of them are about God. They're just fun tunes about the thoughts, feelings, and experiences of one person, Chris (The Scientist). Chris is from Operation: Cliff Clavin and Ghost Mice of Plan-it-X Records. It's DIY acoustic/folk/punk stuff that you would probably enjoy if you're a Plan-it-X kind of kid. I recommend listening to this CD while playing in the sun. It makes everything better. AV (\$5 to Chris c/o The Scientist And The Duke/PO Box 305/La Canada, CA 91012)

CEASE UPON THE CAPITOL • The End Of History 7"

This band plays some intense music that would probably find a home next to your Orchid records; a very screamy '90s sound. A little booklet is home to the ideas of the band, translated to Japanese and Spanish, a cool effort all together. CD (I've Come For Your Children/252 Barker Rd./Nashville, TN 37214)

CEASE UPON THE CAPITOL • The Single Series 7"

This is the second record for the single series of these two Swiss labels (for more info on the single series, check out the other review: Dominic). Cease Upon the Capitol, a three-piece from the US, play intense male screamy hardcore with spastic drums, screaming breakdowns and on one song, some noisy guitar. Not as dynamic and reliant on long build ups as they have been in past material. People into Envy or Funeral Diner and that crowd would like this. In fact, said person would be into this whole single series. Check it out. CB (Ape Must Not Kill Ape Records co Marianne Hofstetter/Dorfstr. 63/8302 Kloten/Switzerland apemustnotkillaperecords.com)

CELEBRITY MURDERS • Time To Kill Cats CD

Celebrity Murders comes from New York City and delivers a much more brutal than expected disc of chaotic hardcore. It's heavy and pissed off. I like it a lot more than I was expecting myself to like it. I think I was expecting it to be very much a metalcore record (maybe it is), but I think it has enough rage and punk feel to keep my interest. You may recognize the razor-throated singer as Artie Philie (Indecision), the man on the other end of the HaC cat debate. How I ended up reviewing this and not Kent, I don't really know. I'm glad I got the chance, though, as I probably wouldn't have checked them out otherwise. MP (Chainsaw Safety Records/PO Box 260318/Bellrose, NY 11426)

THE CHILDREN'S CRUSADE • 2nd Demo cassette

It's weird to hear new bands going after the powerviolence sound. It wasn't that long ago to get nostalgic for just yet. The Children's Crusade sound like they are heavily influenced by Spazz and Lack Of Interest. They do what they do pretty well. Only two guys in this outfit, and yet they make a lot of noise. Sounds like something that would have come out back in 1995. I guess powerviolence is coming back with bands like this, Final Draft, Asshole Assassination Squad, and others. MA (\$2 to Fred Avila/41 Grandview St. #1405/Santa Cruz, CA 95060)

CHOKECHERRY • Pigs Eyes And The Many-Headed Hydra CD

I've heard so much "folk-punk" lately (thanks for moving in, Larry) that it's nice to hear a band that puts the focus on folk, while still paying close attention to punk rather than vice-versa. Utilizing instruments like the banjo and fiddle, Chokecherry will appeal to fans of This Is My Fist and This Bike Is A Pipe Bomb while not forgetting Woody Guthrie, Buck Owens, and everyone who made this sorta music possible. Six great late night tracks well worth picking up. MAH (Jon/2920 13th Ave. S/Minneapolis, MN 55407)

CHRONIC SEIZURE • Brainsick 7"

Here's your archetypal punk EP. Three songs on each side of quick, pissed punk. Angriy yelled vocals, raw thrashing guitar, and pounding bass and drums keep it crankin'. The lyrics are about life and shit like that. This is for fans of fast, angry punk. Does that excite you? I hope so. DUH (Fashionable Idiots Records/PO Box 580131/Minneapolis, MN 55458; fashionableidiots.com)

CHURCH OF THE SATURDAY SAINTS •

Longboarder 7"

With all Kent's surf talk, perhaps he can relate to these California, granola eating, pop punk playing, riff stealing, happy go lucky fucks... I doubt it though. These guys rip Leatherface, Hot Water Music, and many other

obvious catchy pop bands (east bay stuff as well). Adding acoustic guitar didn't really help this old mans ears. Now adding a track of feedback, drowning out the singy vocals and perhaps I could deal. Four songs on this EP. NW (Vinehell Records/PO Box 36131/San Jose, CA 95158; vinehell.com)

CIRCLE OF FRIENDS • 2005 Demo cassette

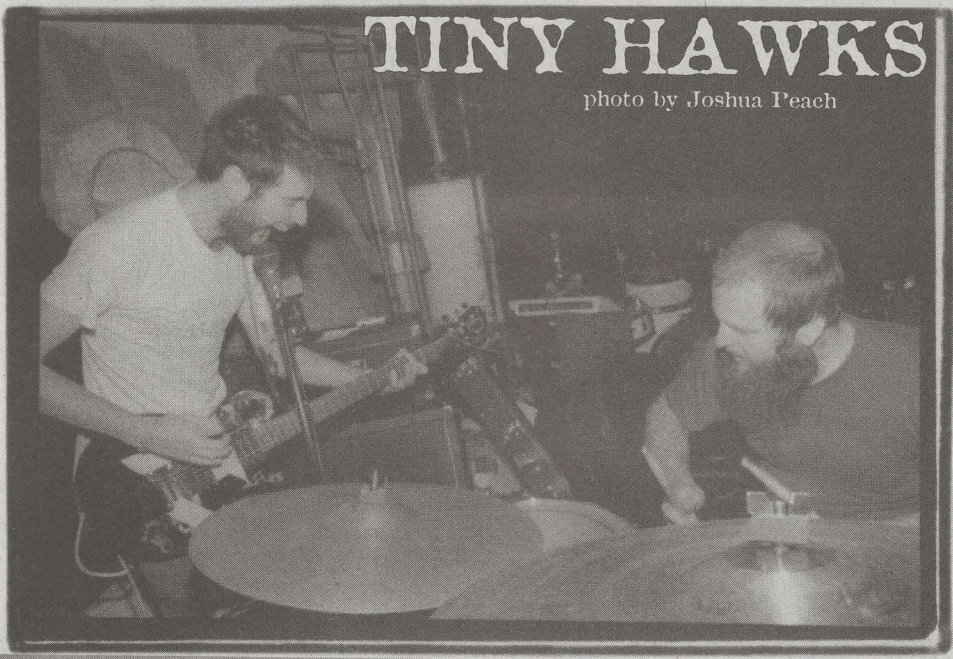
Not a thrash band, not a grind band, not a powerviolence band, and not an Oi! band. These dudes are just some good old hardcore punk bastards with nothing better to do, so they started a hardcore band of their own. Taking a cue from sloppy and energetic thrashers world wide, they bash out the tunes with their simple message of acceptance and having fun with each other and enjoying friendships and life. Hell yah. Humor, energy and meaning make this a good little demo. CD (Shaiful/Blk 554 Bedok North St. #3/08-241 Singapore 460554/Singapore)

COLIN LANGENUS • Living With The Rock CD

For some reason this reminds me of The Show Is The Rainbow. Maybe it's the picture of the guy with a red beard on the front. Or the silly lyrics. This sounds a little different though. It sounds like a full band but it appears to be one person (Colin) doing all the instruments (guitars, bass, drums, some electronics) on most of the songs, with some help on a few tracks. This is very odd and different. Kind of noisy, but more just sloppy in it's structure. Chords that don't seem to go together, random notes, and crazed singing/yelling. It has a general style in most songs, but there is some experimentation going on here. There's even a rap song on this (about "rock and roll," no less). Some of the tracks are literally less than 5 seconds. This is weird; I don't know what to say except "huh?" Twenty songs. CB (Corleone Records/PO Box 65/Providence, RI 02901; corleonerecords.com)

CONCRETE FACELIFT • Uuuuaagggghh 7"

No idea why they opened with the riff from "Godzilla" (Blue Oyster Cult). When they play their originals they're actually pretty good. Thrashy hardcore, sort of like Tear It Up. The record really picks up and takes off with the song "Think Free." From there on in they bring the goods necessary to make the music credible. I would definitely like to hear more. MA (FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)



CONSTANT STATE OF TERROR • CD demo

Dark and punishing punk from the UK. Constant State Of Terror brings back the old school a bit with sounds similar to that of Discharge and Nausea. Heavy guitars, brutal d-beat, and rough vocals make up this demo. All 5 political angst-fueled tracks contain explanations which is a nice addition. The song "Born To Be Abused" hits harder when you have the explanation talking about the "price of life" to back it up. Good shit, dudes. WC (\$3 to Adam/18 Brangwyn Dr./Patcham, Brighton/East Sussex/BN1 8XD/UK)

THE COOTERS • Chaos Or Bust CD

I was sorta shocked when I inserted this disc in my CD player and examined the art work, seeing that this was on Profane Existence Records. Musically this has a very rock n roll feel to it, but it mixes some elements of crust (vox perhaps) as well. Southern rock drunk punk on PE? Weird is all I can say. I kinda like the 4 minute jams, and the wah wah. NW (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

THE CORPRAITES • CD-R demo

Six long, simpleminded punk tunes from this quartet plus a couple of acoustic jams. The dual male vocals are shouted over a sloppy, basic

punk sound. It's clear these guys are having fun, but there is little to no substance in these songs. No lyric sheet, but with song titles like "Petey, The Albino Ferret," "Here Come The Elephants," etc. there's really no point. PK (no address)

CRIME DESIRE • Id Music To Combat The Super Ego LP

Ugly hardcore from this modernized '80s hardcore band. Their sound is a conglomeration of Siege, Crossed Out, Integrity with a high-pitched vocal attack that makes me think of The Locust. I don't think this LP is quite as good as their last full length LP, but still it is respectable and worth a gander for those that like extreme music. Crime Desire is nothing if not extreme. Ugly, ugly music and harsh ugly lyrics. Nice packaging to boot with heavy weight covers printed with black on black. They put effort into this. KM (Life's A Rape Vinyls/PO Box 278/Carlsbad, CA 92018)

CRUCIAL ATTACK • 7"

Now these kids are speaking my language! This is a 10 song record with lyrics that touch upon the serious (gender equity in the scene, the need for animal liberation, the plague of the American suburb) to the silly (swimming with friends and riding bikes, regular dudes with mustaches and mullets, the pleasures of wearing short shorts). Musically I suppose Crucial Attack is a bit like a thrashier version of Rambo but they also wear the X proudly. Oh, and mid-song there is a mini drug free hip hop breakdown on the B-side. Silly straight edge punks! AV (Third Party/21 Nancy Lane/Amherst, NY 14228)

DACTYL • CD-R

I was excited to hear this just by looking at the package. After listening, I was only mildly disappointed. I expected something a bit more raw and pissed, but this is good. Dactyl plays some crafty rock with some heavy drums. High screams over post-punk with some distorted hints of Wolves thrown in. Definitely punk. Probably obsessed with zombies and/or evil. I dig it. The packaging, artwork, free sticker, and DIY appearance are also all pluses. WC (dactyldactyl.com)

DAÏTRO • Laisser Vivre Les Squelettes LP

Lyon, France's Daïtro returns with a masterpiece of an all-out screamo

assault, not far from other European bands like Raein or Amanda Woodward. Lyrics are in French and English; they are very poetic and cryptic, but they have a sense of protest and anger to them. I'm not sure how well they translate to the real meaning. The music is pretty dynamic, as it works well for this genre. You know, I don't really find myself listening to this sort of music very often anymore, but this record is an exception. Laisser Vivre Les Squelettes is probably their best material yet, but nothing may come close to their intense live show. If you can catch then feel lucky. Also released in Europe by Pure Pain Sugar. Eight songs. CB (\$8 to Code Of Ethics/3127 N Avenida Laurel/Tucson, AZ 85712; codeofethics.tk)

DANCE-A-TRON • CD

Eight raw, political punk/hardcore songs from this Binghamton bass and drum two-piece. The music is a mix of distorted bass and drums with shouted male vocals, which works surprisingly well. The well thought out lyrics address the atrocities of the world we live in, from animal rights, to environmental destruction, the war in Iraq, etc. The tone is overwhelmingly positive and has that un-jaded quality, which is always refreshing. While most of the songs are on the long side, they were smart to pepper three instrumental songs to break things up a bit. The packaging

is out of control on what essentially amounts to a demo. The cardboard covers are stamped, silk-screened, hand numbered and bound with twine. The lyrics are printed on individual color-coded paper and pasted on cardstock leaflets. They even created a pocket made out of felt to hold and protect the CD. I'm sure there is a good reason for the deceptive band name and even though most punx argue back and forth about being spoon fed ideas, I always enjoy reading the bands own take on what they are doing. If anything, it opens up dialogue for discussion and would have made this even better. Great job. PK (myspace.com/danceatronmusic)

DEATH IN CUSTODY • CD-R

Another hardcore band from Michigan, so you know I am 100% into it. Death In Custody has been around for a while now, releasing demos and playing a lot of shows. Influenced by Negative Approach, Agnostic Front, and other bands along those lines, DIC (I did not come up with that acronym) did a great job with this CD-R release. Six songs here, all of which I think are really good. Old school, tough hardcore done right. The guitar player couldn't fight himself out of a wet paper bag, but don't hold that against them. They also have a myspace site, but you can definitely hold that against them. Contact DIC for a copy of this because I said so. MP (1131 W Warren Suite 314/Detroit, MI 48201)

DEVICES • Vices LP

An interesting mix of post hardcore and more traditional emotive hardcore/screamo, Devices are all over the place. Lots of heavy, rolling bass, with

occasional drum blasts and fills, that every once in a while transcend into clean picking, or more melodic "screamo" parts. The third track "Tallahassee" sums them up rather well. It starts with a chopped up vocal sample that leads into Saetia-esque guitars that build up into chanty screams over heavy drums and guitars. For a first record comprised of their first songs, it's not too bad at all. However, it starts to get a little repetitive due to most tracks having heavier parts that seem to have the same dense sound. These guys really shine when they change from the dense, heavier sound to the clean strumming and catchy basslines that emotive hardcore is known for. Devices will definitely be a band to keep an eye on in the future after they get some time to perfect their style. Awesome lime green vinyl with a brown/yellow splatter. CJ (Discern Direction Records/PO Box 10083/Eugene OR 97440; discerndirection.com)

DIEHARD YOUTH •

Four Years The Hard Way: The Vinyl Discography CD

Thirty-four old school hardcore songs with male vocals from this defunct five piece. This CD combines the s/t 7", 3 split 7"s, both comp 7"s and 14 more tracks from previous vinyl output, including Cromags and Gorilla Biscuits covers. The lyrics are personal and mostly cliché, but you have to respect their honesty: "You can't be posi everyday, but we're giving it our best shot!" PK (Specimen 32; specimen32.com)

DISKAHOLICS • Live In Japan Vol. 1 CD

For whatever reason, I was hoping to hate this. But I don't. Diskaholics

is Thurston Moore, Jim O'Rourke, and Mats Gustafsson. This was apparently recorded during a 2002 trip to Japan. Being that it's on Load and features the dudes mentioned above, you can probably get an idea of the sound. Guitar-led, jazzy noise, that's sometimes mellow and other times not-so-mellow, but certainly listenable. I am having no serious aversions to this. Admittedly, I am not a certifiable noise aficionado, nor a hipster scene jumper who is into noise this month, so I am clearly out of my league in reviewing this. I couldn't follow or understand a single descriptor that Load used in their "one sheet," except that this is apparently "grown up music." For the first time in my brief reviewing career, I feel mature. Thanks, Load. MP (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

DISKONTO • Watch Us Burn CD

This is the latest full length offering from Sweden's Diskonto, who play a high-energy thrash-laden d-beat attack on the ears. The songs are brutal and intense and are well played and fun to listen to. They have good melodies and are well written. The CD has a studio full length and a bunch of live tracks. In the studio, the band covers "Money Stinks" by DRI. In the live set, they play "Misery" by Japans' Bastard. Killer!! This CD is a good one to check out, as it has a lot of good material and great album art. Punk Rock! DJ (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

DOMINIC • The Single Series 7"

This is the first record in a series of eight from these two Swiss labels. The packaging is hard to take apart and kind of annoying, but it's all DIY and looks good. Dominic plays emotive hardcore, not unlike something you would hear from the Ebullition mid-'90s era. Energetic and melodic, but also maintaining a level of crazed riffs. The recording is done well and these two songs play at 45rpm. Includes lyrics (English) and a short writing by Marianne of AMNKA. This is a good record. I believe you can still subscribe to the single series, which will end in a series member-only compilation. CB (Ape Must Not Kill Ape Records co Marianne Hofstetter/Dorfstr. 63/8302 Kloten/Switzerland apemustnotkillaperecords.com)

THE DREAM IS DEAD • Hail The New Pawn LP

The Dream Is Dead has been around for quite a long time. Heavy, metallic sounding hardcore with a polished production, not sounding at all out of place on Escape Artist. "Political" lyrics complete with sometimes-unnecessary explanations printed on the lyric sheet, which I can certainly appreciate. I expected this to be abysmal, for whatever reason, but it's listenable. Sometimes a bit too "jerky" and/or quirky for my dumb hardcore punk tastes, but if you're into this style of hardcore you would probably be into this. It's solid. This review copy came on some very Pirates Press-looking "blood splattered" vinyl limited to 500, or something, so you may want to hurry if you're interested in grabbing a copy. MP (Escape Artist Records/PO Box 472/Downingtown, PA 19335; escapeartistrecords.com)

DROWNING NATION • Mouthful Of Shit 7"

Seven '80s influenced hardcore punk songs from this Helsinki quartet. This is straight forward, fast hardcore with the male vocals and backups shouted in English. The lyrics revolve around trying to stay positive in an increasingly negative world. PK (Wanton Records; wantonrecords.net)

ENGINEER • Reproach CD

After an EP and a split release with Achilles, Engineer finally graces us with a full-length. This band is as equally heavy as they are intense. For those who are not familiar: if you combined the grim melody of His Hero Is Gone, the bending riffs of Botch, and throw in a healthy dose of raw heaviness, you would have a rough idea of this band. On this recording, Engineer picks up where they left off on their last release adding to their distorted orchestra of doom. The album charges straight ahead, only briefly allowing you a chance to catch your breath through slight melodic interludes before it abruptly picks up again. Some songs from Reproach seem reminiscent of earlier Breather Resist, while still retaining distinct originality as the vocals are belted out, roaring over tribal drumming. Even with their influences apparent in their music, it is impossible to pin Engineer against a particular band's sound. This record brings a whole new idea to the definition of "heavy music." Engineer reminds me again why I am glad I live in Syracuse. These guys are always touring and always playing shows; make sure you check them out. WC (Hex Records/201 Maple Ln./N Syracuse, NY 13212; hanginghex.com)

ESCAPE GRACE • II CD

Four rhythmic noisy metallic punk/hardcore songs from this Gainesville quartet. Musically this is solid stuff. It is dynamic, driving, and cohesive. It rides a fine line of heaviness that most will consider hardcore, but some will not. This ambiguousness has a lot to do with the screamed male vocals, which is a constant barrage on the listener. The lyrics are intelligently written and revolve around dodging the disparity and ugliness of a damaged world, while trying to maintain some sanity: "It's hard to watch you butcher/the days you've worked so hard to build/helpless/your means and ends lie (sic) broken.../hopeless/just give it away/it's got you beat again." Apart from the minor grammatical error, those words are succinctly written and they also leave room for personal interpretation. Lyrics that speak to you and also address larger issues are smart and punk as fuck. I even like the name of this band. Escape Grace plays off Scapegrace and Early Grace, but sounds even better tripping over my



tongue. Highly Recommended. PK (Arsenal Records/PO Box 863/ Gainesville, FL 32602; arsenalrecords.com)

EVA BRAUN • 2 song CD-R

I am still confused on this. Alright, let me see if I can lay this out straight. This band is your basic run of the mill mall-core/emo blend that I'm sure will reach abundant popularity on MTV2 in no time. The thing is that the lyrics of the first song seem so self-mocking: "I have nothing to say, that's why I'm screaming" and "the kids will be scene and not heard." The next song isn't much better, but is equally confusing while still being predictable and radio worthy. Either way, it's just another band jumping on every song trend available for this type of sappy, pop, mall crap. Also, both songs end with cheesy drawn-out breakdowns. Apologies if this was a well-orchestrated joke. If not, see you on the cover of AP next year. WC (Most Modern Records; purevolume.com/evabraun)

FAT WORM OF ERROR.

Pregnant Babies Pregnant With Pregnant Babies CD

I should have known from the cover art, band name, and album title that this would be an indie noise experiment. It sounds like someone got a hold of a cartoon sound effects reel and gave it hell. This CD would sound better getting hit with a 12 pound sledge than it ever will in a CD player. DUH (no address)

FEAR MY THOUGHTS • Smell Sweet Smell (2001-2002) CD

Fifteen semi-epic metallic hardcore songs from this German five piece. This re-release combines Vitriol and 23, which came out in 2002/2001 respectively. I gravitated more to the first six songs, but the insert did not distinguish between the two releases. I'm assuming these six songs are from Vitriol. Either way, this material is more dynamic. The instrumentals balance the heaviness of these songs, and there is a stronger complexity within the songs. The male vocals are mainly screamed and are relatively low in the mix, which gives this recording a raw feel. The lyrics are personal, but intelligently written. It is clear this band was on the cusp of finding their sound and listening to this makes me curious about the records that have been released since these songs originally came out. PK (Let It Burn Records/Erzgiessereistr. 51/80335 Munich/Germany; letitburnrecords.com)

FINAL PRAYER • Right Here Right Now CD

Records like this are so hard to review. This Germany band has good messages, politically (and all in English, odd enough). They speak out against fucked up things (propaganda, the media, war, imperialism, etc) & speak their minds loud and clear. But the music... oh my, the music! Never has jock-core been so textbook. And again the messages get twisted amongst the moshing, breakdowns and all-out machismo fest. If you don't consider the phrase "slam dancing" to be a joke, then you might like it. CB (Let It Burn Records/Erzgiessereistr. 51/80335 Munich/Germany; letitburnrecords.com)

FIRING SQUAD • CD demo

This is a new band from the DC area playing a catchy form of political pop-punk. Firing Squad includes two members of 1905 but doesn't really hold any comparison to them. The only similarity is Nick's vocals in both bands which is easily the best part of Firing Squad. This decently recorded for a demo also. At first I thought they could use a little more energy, but after a few listens these songs grew on me. They seem fun and began to sound almost like anthems. It'll be interesting to see where they go from here. WC (firingsquad@mutualaid.org)

FIST FULL OF KNUCKLES •

Live On Tom Paine's Birthday CD

This is a live set of five acoustic songs performed by a bunch of friends, sort of like an unplugged, scaled back Soophie Nun Squad affair. There's whistlin', clappin', harmonica, harps, banjos, violins, drums, etc. in addition to the standard guitar and voice. These songs are positive, upbeat and full of energy. The main ideas behind the songs are simple, but effective: live life to fullest, have fun, turn your TV off, ride a bike, focus on what makes you happy, not on what lines your pockets, etc. Seeing this band live would be ideal, but in the meantime grab this up. PK (TCW! Records; thiscouldwork.net)

FOCO NOCIVO • Olhos Para Nao Ver CDep

Fissed off thrashy hardcore, along the lines of Tragedy and From Ashes Rise, but not nearly as good. Six tracks clocking in under 7 minutes. MAH (C.P. #1771/Sao Paulo/SP-01059 970/Brazil)

FOR THE WORSE • Non-Compos Mentis Vol. 1 7"

Okay, this is a live EP by a band that I'd never heard before... prolly not a great way to begin hearing a band (a live record that is). I believe the singer is this dude Mike McCarthy who sang in another band from MA. Called Poor Excuse? He was known for his funny antics live. This EP is filled with 12 songs of older sounding angry hardcore. The band is releasing an LP on Bridge Nine. Pink wax, with song titles like "My Fist, Your Face," "I Hate Your Guts," "Log On, Mouth Off." I'd like to hear the bands LP. NW (FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)

FOURTH ROTOR • Plain CD

Well, shit! Apparently Fourth Rotor is the "epitome of DIY." Aren't you so glad that you know that now? Thank you one-sheet for your helpful

information. Anyway, Fourth Rotor is a stripped down three-piece punk rock band with a bit more than three chords and an attitude. They remind me of the Minutemen a lot, but I've heard that reference before. Their live show is decent, but certainly not as short as this CD—I recall them playing a long time. Oh well. If you are into short punk songs with gruff vocals then check this out. It is, after all, the epitome of DIY. Nine songs, 15 minutes. CB (Underground Communique Records/1200 W Hood #1/ Chicago, IL 60660; undercomm.org)

FRANK CASTLE GONNA BREAK YOUR NECK!

• 7"

Nine songs of fast hardcore played by some enthusiastic, young kids. I think these guys could be from Russia... if so, I like the record. Not ground breaking or anything to special here, but its fast and they seem to be influenced by the likes of Deadfall, Hit Me Back, Voetsek, etc. Like I said, I'd like this record more if they were from someplace like Russia. NW (Give Praise Records/PO Box 494/Barnstable, MA 02630)

THE FUNCTIONAL BLACKOUTS •

The Severed Tongue Speaks For Everyone LP

I believe this is the 2nd LP by this Chicago punk band. Noisy, raw, rockin' punk that is no stranger to Criminal IQ. I can draw some comparisons to Clone Defects and maybe even The Tyrades. It's as good or better than any of the other "garage" style punk bands that have been becoming pretty

popular the last few years. Definitely worth a listen. MP (Criminal IQ Records/3540 N Southport/Chicago, IL 60657; criminaliq.com)

FUCK THE FOREST • CD

Emo tech? Post hardcore? I'm not sure I care. No lyrics, no song titles, just a blank envelope. The music sounds like some psychedelic post HC indie rock maybe? But I feel left hanging when I don't know what they're all about. CD (fucktheforest.org)

GAURITHOTH • Perverse CD

This band plays blast beat full-scale black metal with more melody than usual. The melodies are melancholy and not as dark or evil as other black metal I've heard. Though I do like black metal, I don't own very much aside from the basics like Bathory, Venom, and Celtic Frost. This CD is good though. The song writing is really quite well done, the guitar riffs are good, the drumming is perfect in timing, and the vocals are raspy and high pitched in an evil way. I dig this bands' style and look forward to hearing more by them. They play some dark and dismal tunes, and I like it! DJ (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

GHOST MICE • Europe CD

The correct term for this would be a concept album, right? Anyway, each song is about a different country/region the 2 of them went to on their



hitchhiking trip through... What? Yeah, you got it: Europe. I feel it's more of a story being told with music in the background rather than songs purposely written to follow a certain melody. I'd have to say my favorite part of this album is how they ended up staying with people that they'd only known because they had their addresses from Chris and Hannah's mailorder. Not my favorite Ghost Mice material but nonetheless an interesting and enjoyable album that gives you a good posi kick in the ass when you're in need of cheering up. MV (\$5 to Plan-It-X Records/PO Box 3521/Bloomington, IN 47402)

THE GREY • *Asleep At The Wheel* CD

The vocalists are really milking their weak voices for all they've got, yet they pull off a decent sound. Experimental and intricate guitar work over

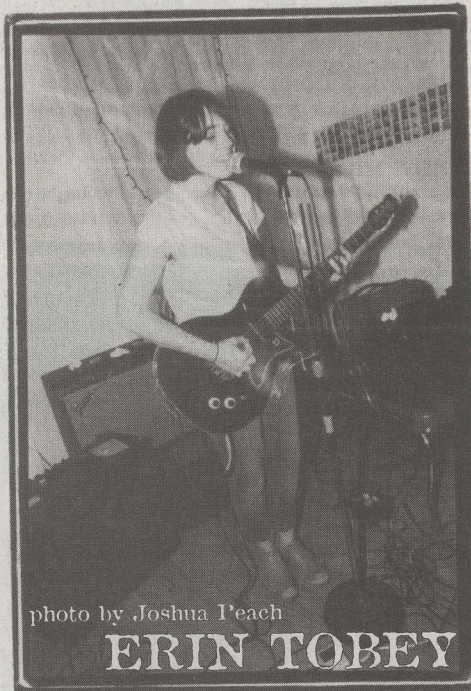


photo by Joshua Peach

ERIN TOBEY

a constant drum beat really gives me the feel of Fugazi, yet the chord progressions and presentation really remind me of Hot Snakes. A bizarre contrast, I agree, but I feel it's the most appropriate for this band. According to the contact sheet they've already toured with Thursday, Engine Down and Pretty Girls Make Graves. I can imagine exactly what that show would be like right now, and I can imagine myself in the back of the crowd staring at me feet for the entire duration of their set. In other words: nothing really stands out in this album above anything else and just sets the tone for an uninteresting 11 tracks. It's not that I'm mad about the fact that this album was put out... just disappointed. MV (Lovitt Records/PO Box 100248/Arlington, VA 22210; lovitt.com)

HAIL OF RAGE • *All Hail LP*

Collecting all their output (fucking pissed 7", split 7" with riddance, comps and totally unreleased trax), this is a last will and testament to one of the fiercest fast hardcore-powerviolence bands from Seattle with Joe Rizzi (Dissension, Deformed Conscience, Shitlist...). Hail of Rage are at once fast, uncontrolled, unusual and uncompromising fastcore in person. SG (Unrest Records/Suite 239/10654 82 Ave/Edmonton, AB/T6E 2A7/Canada)

HALLOW GROUND • *Cold Reality CD*

Six songs of metallic hardcore with NYC tough guy vocals. The music is one big chugga fest with an average song length of two minutes. The lyrics are overly dramatic with a slight variation on the "stabbed me in the back" cliché. Overlooking the pessimistic/boring/trite lyrics, fans of this style of hardcore will have a field day picking up change and throwing windmills. PK (Organized Crime Records/PO Box 213/Brookfield, IL 30513; organizedcrimerecords.com)

HALO FAUNA • *slit CD*

I'm not really sure what to call this. Guilty pleasure? It's poppy, in a mainstream kind of way. It ain't bad, just nothing really grabs my attention. The songs are just too long and drawn out, like a full length that should have been an EP. It stands out a bit with the use of a clarinet. DIY packaging and some well-thought out lyrics, but other than that it just blends. CB (Dave/6 Mohawk Ave./New Paltz, NY 12561; haloafauna.com)

HEADACHE • *Discography CD*

First off, you can't help but notice the packaging. First appearance is that of a digipack CD, but when you look a little closer, you notice it's a bit more thick with a 50 page book of artwork, lyrics, comics, and other such things incorporated into the "case." It's really well done and probably makes the CD worth owning for that reason alone. Musically, it's a 34 track collection of everything this UK band did. Their sound is rather

quirky (2nd time I've used that in this issue) and, as Life Is Abuse says, "a mix of thrash, street punk, and psych." One of those interesting bands that I find myself giving one or two listens and filing away. In any case, it's worth a listen and the packaging is definitely worth a look over. MP (Life Is Abuse/PO Box 20521/Oakland, CA 94620; lifeisabuse.com)

THE HORROR • *The Fear, The Terror, The Horror CD*

The Horror, from the UK, plays thrashed-out punk rock with intensity and ferocity. I was expecting this to be darker or somewhat morbid base on the cover art, but it's pretty much your average high-speed thrash attack record. The songs are good, but not really good enough for me to remember and get stuck in my head. I usually judge records on quality based on whether or not I remember them later. I draw a blank when I think of this record, so I pretty much think of this release as an average one. DJ (Chainsaw Safety Records/PO Box 260318/Bellrose, NY 11426)

HOSTAGE SITUATION • *1-11 7"*

It's on Third Party, so if you think it's fast straightedge hardcore, you're right. This Chicago band, featuring members who went on to play in bands like Get It Away and Weekend Nachos, recorded this in 2003 before breaking up. Based on that, you can probably get an idea of what they sound like. It's exactly what it's billed as: a fast straightedge hardcore band. Holding On comes to mind as a comparison. Nick from Third Party does a great job with his releases and is very focused on the types of bands and sound he's based his label on. If you're into this type of music, you may already know about this label and what it is you're getting from them. It's a solid, quality release. MP (Third Party/21 Nancy Lane/Amherst, NY 14228)

HUMBLE ARY • *7" + CD*

Firstly, wow. This band really knows how to make their liner notes a work of art. Instead of a little 7" square sheet with lyrics, they throw in a little awesome booklet full of art, lyrics and information. Really fucking neat. This 7" started out a little slow, and I was afraid I was getting some boring early '90s emo band. Luckily (for me) it quickly shifted gears into much more fun shouty post hardcore, with catchy basslines and pounding drums that blend perfectly with the bursting guitars. They remind me of a less jazzy Off Minor, with a punkier vibe that shines through. It feels familiar but fun and fresh. I'm not sure about all copies, but mine came with a CD-R version of the songs as well, which is very nice of them. Overall a great release. Blood Red limited vinyl, with awesomeness abound. CJ (Ash From Sweat Records/1432 North St./Boulder, CO 80304)

HUMMINGBIRD OF DEATH • *demo*

I think these dudes are my Myspace pals. (Yeah, I have a Myspace... Eat me.) That said, this is the first time I've listened to them, probably because I couldn't deal with the name. I made a mistake, though, because this is a raging demo. Very fast hardcore punk, but done right. Not like the recent influx of Nth generation "powerviolence" that everyone and their sister is trying (and failing) to play these days. Just great, really fast hardcore punk. Much approved. I don't think I would be incorrect when I say they'll have a split with Michigan idiots I Accuse! in the near future. It will be memorable. For this tape, send \$3ppd. MP (Mike/1826 N Patricia Ave./Boise, ID 83704)

I OBJECT • *Teaching Revenge CD*

I've never liked this band. I mean, I've seen them a few times and I've heard some of their releases. They put on a good enough show. They are hard-working and will carry the DIY torch for years to come. They've seemingly inspired a lot of kids and have been quite productive. But musically, they just do nothing for me. I am not into it at all. This, their big "breakout" release on Alternative Tentacles, is no exception. It just falls flat and doesn't make me rage. It's not even background music to me. There's nothing urgent sounding in this to me at all. Generic and boring, to be perfectly honest. I hope they keep going and I wish them the best. I just have no interest in listening to their music. MP (Alternative Tentacles/PO Box 419092/San Francisco, CA 94141; blacknoise.net)

I REFUSE • *CD demo*

This is some average sounding hardcore, kind of like a watered down Bane. It would be halfway decent except for the damn singing thrown in there. Totally ruins it. Soon as I heard that I winced. If these guys dropped that aspect and added a little more creativity they'd be alright. WC (1630 Claymor Ave./Ottawa, ON/K2C 1T3/Canada; irefuse-fountain-webzine.com)

IMPERIAL LEATHER • *Something Out Of Nothing CD*

I was expecting to dislike this, mostly due to some sub-stellar reviews I've read elsewhere. I was pleasantly surprised, though, as I find it rather catchy and well-written. It's not the most compelling album I've heard recently, but I find myself nodding my head along with the music while it's being played. You may have heard of this Swedish band by now, as they feature members of No Security, DS-13, Meanwhile, and others. Dual male/female vocals backed by some catchy, maybe UK 82 style music. I hear they may be touring the west coast of the US in 2006 and I'll probably check them out. MP (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profanexistence.com)

IMPRACTICAL COCKPIT • *To Be Treated CD*

The sixth release from these New Orleans natives. Impractical Cockpit delivers free-flowing noise, psych, rock, punk jams and does it quite well.

I have not heard their previous releases, but since I have a love/hate relationship with Load Records, I knew it was something I wanted to hear. At times "tribal" sounding, and at times Flipper-esque (both points Load seems to focus on in their one sheet), and it's always interesting. I like this. I don't think it's something I'd want to play on a regular basis, but I can see myself reaching for this as background music on occasion. MP (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

IN DEFENCE • *Twin Cities Crew 7"*

Seven positive youth crew inspired hardcore songs with male vocals. This isn't the most innovative for the genre, but these guys have heart and I'm sure they are fun live. The lyrics are somewhat cliché, but their honest approach negates any of the "been there, done that" feeling. The title track is definitely the stand out as a tribute to all the hardcore punk bands that have called the Twin Cities home: "Bloodline, Harvest, that guy from Snapcase/Real Enemy in your face/Disembodied, 1-2-Go! Crew/State Of Fear and Hüsker Dü..." Good job. PK (Give Praise Records/PO Box 494/Barnstable, MA 02630)

INSTANT ASSHOLE • *Straightedge Failure CD*

Tank Crimes always does a great job with their releases, and this is no exception. East Bay punk featuring John The Baker (Burnt Ramen) and Bill from Strung Up. They recently played everywhere imaginable in CA with MDC (yes, that MDC) and seem to play a lot in their local area. Sick, raging hardcore punk here. To be honest, it far exceeded my expectations. A mix of MDC, DK, and the current batch of great '80s-sounding East Bay hardcore bands. Recommended, no doubt. MP (Tank Crimes/PO Box 3495/Oakland, CA 94609; tankcrimes.com)

JACOB BERENDES • *Foreign Policy CD*

Lo-fi poppy solo work on acoustic guitar out of Worcester, Mass. I think you have to say it like "Whoo-ster." Anyway, Jacob has singing and sometimes talking. The artwork has an interesting college. The lyrics

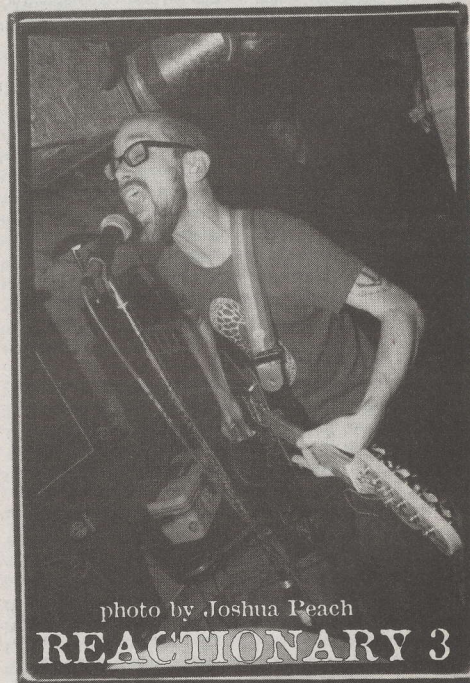


photo by Joshua Peach

REACTIONARY 3

don't always make sense, but when they do they are cute. This doesn't stand out at all, but it is kind of fun. A better recording would probably help me appreciate this more. CB (Corleone Records/PO Box 65/Providence, RI 02901; corleonerecords.com)

JIGSORE TERROR • *World End Carnage LP*

Sonic blasts of heavy grind meets metal in this 16 track LP. I hear echo's of early Cattle Decapitation and Pig Destroyer on here complete with disgusting title tracks that make you cringe at first sight. Totally rad. MV (Power It Up/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

JOSHUA GAGNE • *CD-R*

Thirteen songs comprised of acoustic guitar and male vocal. There is harmonica on one song and the final song is an instrumental with a sample at the beginning. Gagne strums and has that all too familiar whiney/affected quality which most will associate with Bright Eyes. This isn't bad, but it's not original or particularly memorable either. No lyric sheet included, but the lyrics are personal and have a story-like triviality, which is fitting. PK (myspace.com/joshuagagne)

KAKISTOCRACY • *LP*

This is a pretty damn good record. Way politically charged punk we have here. Lots of cool guitar leads going on and a solid rhythm section lay it down for the searing tirades delivered by the vocalist. Lots of relevant lyrics here but this quote taken from the center of the lyric sheet art sums

up this band: "You don't seem to understand, YOU ARE IN PRISON, if you are going to get free the first thing you must realize is that YOU ARE IN PRISON, if you think your free you can't escape." Good music and a useful message. CD (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

KELLERASSELN • Punk Not Rock 7"

Hell yeah, this is some thrashy three chord punk. This is rad cuz they put a lot of effort in, the cover has the name printed on a paper towel and there's an actual photo of a cactus flower surrounded by thorns. The songs are really tight and well played, and the lyrics are in German and English on 5x7" cards with a bunch of weird images. The things they sing about are relevant questions and statements about the world we inhabit, like redneck sexist returning under guise of punk, nationalism in Germany, futility of hating a figure head like bush while the death march carries of no matter whose in control, among others. Good stuff. Eleven songs and a good use space for expression. An awesome self release from these thoughtful Germans. CD (Michael Stephan/Rosspatz 10/99628 Buttstadt/Germany)

KIDS OF CARNAGE • CD demo

These kids from Cape Cod play punk/hardcore with a good sense of humor and lots of energy. The songwriting stays interesting. "You're not hardcore unless you're fucking wintercore," and these guys are. I like the art and simple layout, too. DUH (PO Box 37/Centerville, MA 02632)

KID ON ESCALATOR •

Everything I've Got That They've Put Out CD

Twenty-two live tracks of acoustic crap by this "Svencing" duo. All the intros/outros between the songs were meant to be funny, but they just ended up being redundantly stupid. The actual songs were painful to listen to and I became more irritated as this poorly recorded CD went on. Definitely one of all time worst CDs I've ever heard. PK (TCW! Records; thiscouldwork.net)

KILLED IN ACTION • Self Abuse 7"

A new EP by this Columbus, OH band who has been around for a few years. They've had a few releases, most notably the *We Ruin Fun* LP on Six Weeks. Fast, thrashy songs with a few "powerviolence" moments dusted in. I think I like this band better in a 7" format. Their songs fit it well. They have an anti-Detroit song. They're from Columbus, OH. Yeah, think about that a little bit. I'd have some more to drink, pretend I was offended, and write an anti-Columbus song right now, but who even cares about Columbus? MP (Give Praise Records/PO Box 494/Barnstable, MA 02630)

L'ANTIETAM • We Like It When The Red Water Comes Out 7"

Noodley, screamy and spastic hardcore in the vein of Hot Cross or Orchid. Cookie cutter? Emo lyrics (in English) and simple black ink on red paper cover. No information about the band or this release. Too be honest, I was disappointed in this, because I think Slave Union usually puts out good stuff, but this just wasn't anything to get excited over. Sorry. CB (Slave Union/1012 Raymond St./Schnectady, NY 12308; slaveunion.com)

LA CARDA DE LA CUILIZACION • CD

Thirteen songs of tuned down bass heavy grind crust from Mexico. Not really my thing. The mix is off a bit, bass sounds direct, and the symbols sound broken. NW (Reacciona c/o Fernando Lozano/Apdo. Postal 1946/C.P. 64001/Monterrey, N.L./Mexico)

LA QUIETE • Tenpeun '01-'05 CD

Simply incredible. La Quiete comes through as always with a great CD full of their chaotic take on Euro emotive hardcore. This CD compiles all of their compilation appearances, self released demos, unreleased tracks, 7"s and even splits with The Pine, KC Milian, Apoplexy Twist Orchestra, Catena Collapse, and a bunch of others. It's really interesting to see how La Quiete has grown over the years into the ferocious beast that they are today. Amazing music, amazing people, get this now. Nineteen songs on a CD that has artwork that looks like it was sewed together. CJ (The Perpetual Motion Machine; theperpetualmotionmachine.com)

LAKE EFFECT • Fucked Up Past demo

Eight fast hardcore songs from this bass/drum duo. These songs are fast, to the point blasts of screamed male vocal, bass and drum. The lyrics are basic and cliché, but they are also simple, humorous and compliment the music. This is good for a demo. PK (myspace.com/lakeeffect)

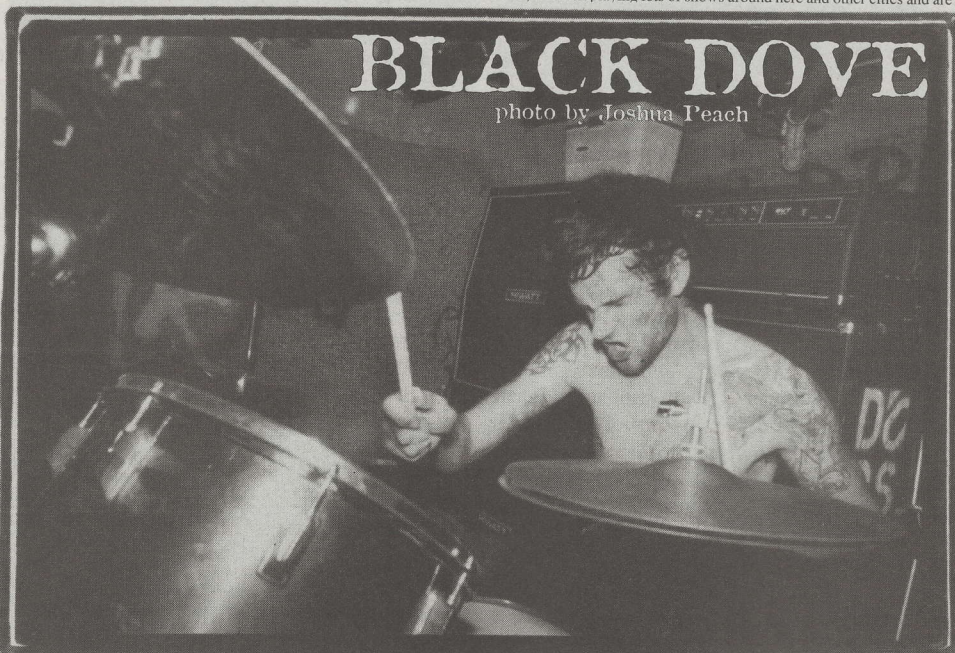
LAST PRIEST • We All Failed 7"

The first 7" from Last Priest who comes from San Diego and has ex-members of Find Him And Kill Him (whom I dug well enough). Everyone loves ex members. I like the sound of this 7", production-wise, at least. I don't know if the songs themselves suit me 100%. Either way, it's well-written hardcore played with competence. I support it, despite my serious lack of description. According to the liner notes, Wes from American Nightmare and Colin from Crime Desire (check the *Life's A Rape* 'zine review) do backup vocals. That may be a selling point, too. It's good. Buy it. MP (Old Guard Records/PO Box 7043/Van Nuys, CA 91409; oldguardrecords.com)

LEFT HAND PATH • The Wreckage 7"

Six late '80s NYC HC influenced songs from this five piece. The music

stays true to this style, with some chuggas here and there. The shouted male vocals have that tough guy quality. They lyrics are personal, mostly negative and completely cliché. They focus on lost friendships and getting through hard times, etc. PK (Organized Crime Records/PO Box 213/Brookfield, IL 30513; organizedcrimerecords.com)



LET IT DOWN • 7"

Raw and force and angered passion for early American thrash, and a vocalist with a good squawky shout, singing these hopeless and cynical anthems for angry youth in their neck of the woods. Eleven songs of depression fueled thrash punk. CD (Doppelganger Records/808 Saint John St./Allentown, PA 18103)

LETTERS IN BINARY • Pretty In Perpendicular CD

More complete garbage, with little or know originality, but still has this air about it that just stinks of pretentious crap. If you like Dillinger Escape Plan or The Locust... buy any or all their records, and avoid this mimicky shit like the black plague. Thirteen songs (no not Total Fury) ...oh how spooky. NW (Conspirators In Sound; conspiratorsinsound.com)

LISTEN UP! • Demo 2005 demo

If you're like me and never learned a whole lot about sports you might not pick up on the many baseball references used by this band. Listen Up! is from Minneapolis and plays hardcore that seems to draw upon the style of a lot of early Revelation Records bands, but doesn't come across as being even that exciting. Listen Up! has a sort of theme song. Apparently they're "here to stay" and they're "not going away." This is a six song demo with lyrics about appreciating hardcore, kids who talk shit, and something that has to do with baseball. AV (myspace.com/listenuptwincities)

LOMA PRIETA • Our LP Is Your EP 7"

Five well played screamo hardcore songs with male vocals from this four piece. The music is frenetic and somewhat technical, giving these songs a good dynamic feel. The vocals are screamed with absolutely nothing sung (good), but in typical contemporary screamo fashion, the song titles are too long and the lyrics are completely meaningless (bad). It sounds great, but it's completely vapid. Why? PK (Inkblot Records; inkblotrecords.com)

LOVE IT OR LEAVE IT • Four Song EP 7"

This record rules. Upbeat and energetic pop punk three-piece with female vocals. It reminds me of something that might come out on Kill Rock Stars, sometimes Bikini Kill but faster and more poppy. Lyrics are about personal relationships and speaking back toward fucked up things like the anti-abortion status quo. I can't really think of anything else to say about this record, but it's really good. Get it! CB (Clarence Thomas Records/PO Box 56027/1st Ave, RPO/Vancouver, BC/V5L 5E2/Canada)

LOVESICK • discography CD

Discographies are always a little tricky to swallow, especially when you aren't very familiar with the band in question. Michigan's Lovesick was one of those bands that you had to be around to experience and understand, and it's pretty difficult for me to wrap my head around the impact they had on a lot of people. Musically, Lovesick reminds me of the fast and loud Piebald of the early '90s with the melodic singing of later Piebald thrown in; being the most obvious example of emo-core I have ever heard. It's done very well, but doesn't really floor me in ways that it probably did for people that saw them over 5 years ago. Probably for diehard fans only, but give it a shot if it sounds interesting. Thirty-three songs filled with demos, splits, and live tracks. CJ (Harlan Records/7205 Geronimo/NLR, AR 72116; seemybrotherdance.com)

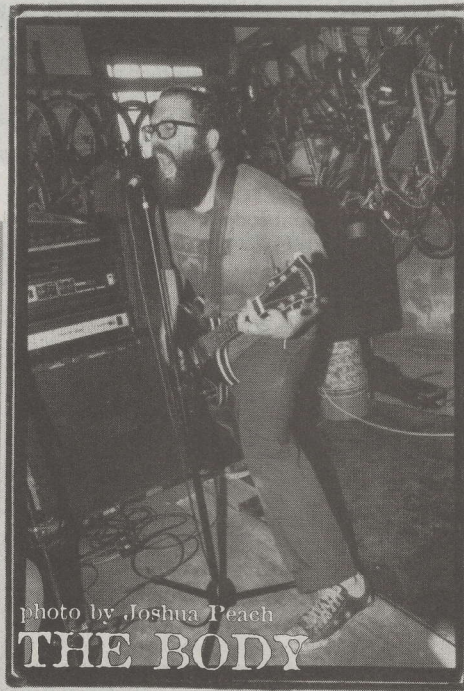
MASISIN • CD demo

This is the demo by our local crust punk 4 piece Masisin. Formerly known as Concrete Strait Jacket, they've recently changed their name. The new name is a Native American (Chumash, I think) word for "born deformed." They've been playing lots of shows around here and other cities and are a

rocking bunch of crusties whose lyrical inspiration comes from big business destroying the environment, how authority and society traps people into shitty lives, and about the end time of human civilization, among other things. The demo is rough and heavy, and musically a thrash/crust hybrid that varies from song to song. Catchy riffs and female lead vocals backed up by 3 other male singers, the combination works well. They play well and the drumming is tight and punchy, though I think the vocals are a bit subdued in the mix, and the guitars and bass sound ultra distorted and gnarly. They're a great bunch of people and are fun to see live and I only hope they keep it up and get some records put out and tour a bunch to get their word out. Check out their demo, it's awesome!! DJ (edeninflames@hotmail.com)

MASSGRAVE • People Are The Problem LP

Yes, people are the problem. I am not a big fan of grindcore, and that is exactly the sort of music that Canada's Massgrave create, but their lyrical content is right up my alley. Songs about environmental damage (spiritually and physically) along with odes to human kind's greed and excess. They do it well, the sound quality is top notch, and Massgrave is obviously at the top of their game. If you dig dark, political, and depressing grindcore then Massgrave will deliver. Ugly. KM (Unrest Records/Suite 239/10654 82 Ave/Edmonton, AB/T6E 2A7/Canada)



GORILLA ANGREB

photo by Joshua Peach



ME AND HIM CALL IT US • Loss CD

This Atlanta, Georgia three-piece offers up intense and brutal screaming assault. Is this what "screamo" sounds like? The layout is pretty fucking emo, scribbled like a journal and all that shit. And... oh shit, a double-bass metal breakdown? What is going on here? Influences are "sadness, discomfiture, meaningful and heartfelt music, friendships, girls, love, apathy"... oh good lord, just cut your wrists already and let's get this review over with! Fourteen songs, 30 minutes, 4494 myspace friends. CB (Stickfigure Records/PO Box 55492/Atlanta, GA 30308; stickfigurerecords.com)

MESRINE • Jack Is Dead (1994-2004) CD

Discography of various splits from this grind band. The music is pretty solid with a heavy guitar sound and a good bit of low end to propel the songs forward. I just can't get past the generic guttural growls and high pitched yelling. It's pretty absurd after a while. But there are legions of fans for this stuff. Fifty songs... MA (Power It Up Records/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

MIKAELA'S FIEND • We Can Drive Machine CD/LP

Noisy, intense and loud two piece from Seattle—these teen cousins sound like they wanted to jam but ended up taking speed instead of weed. Chaotic without being screamy or metal, these two just go nuts on their instruments. I think this is the first record that I've liked that could be classified as

noise, so congrats to Mikaela's Fiend. I'd imagine the live show is pretty good, during which they "run tape loops, some of which will include musical trivia." Eleven songs. CB (S.A.F. Records/PO Box 1876/Aptos, CA 95001; saferecords.com)

MINDFLAYER • Expedition To The Hairier Peaks CD

This two-piece electronic noise unit produces an array of sonic textures ranging from spacey and dissonant to harshly abrasive. The tones change atmospherically and there is a good sense of timing; the album never loses its timing like some noise stuff does. I like the fact that there is a real drummer, too. The tempo changes keep it interesting. If you like electronic hardcore or noisecore then check this out. DUH (Corleone/PO Box 65/Providence, RI 02901)

MOMENT OF YOUTH • Sometimes... 7"

You would think with your final release as a band you would have some amazing cover art to commemorate the moment. Not the case here. With the horrible cover art you would never know this was the band with a killer EP on Paris Unknown, and a split with Shitfit. Seven songs of pure hardcore punk that is sometimes fast and sometimes slow. I was always stoked with this band's output, and these songs here are complete ragers. Perhaps their best record. The pacing of the songs, and the overall dark tone, pull you in for the entire ride. It's too rare these days that a hardcore band displays depth musically, which is what made M.O.Y. stand out. If

you've grown numb to bands with 20 song EPs of fast, fast, fast, then get your hands on this record. Song you can actually remember. A dying art... MA (Firestarter Records; firestarterrecords.com)

MOIST HOST • CD

Nine bass heavy/rhythmic art punk songs with male vocals from this four piece from Sioux Falls. This reminds me of Jesus Lizard and would have probably come out on Touch And Go in the late '80s/early '90s. The lyrics are a spasmodic string of words that may or may not mean something, depending on your perspective. Most people reading this will be interested to know that Sam McPheeters did the cover art, but it is boring and nonsensical like most of the stuff he chooses for album covers. PK (Butter Flavor Records/PO Box 1041/Sioux Falls, SD 57101)

MONSTER SQUAD • All Out Of Control 7"

Four mid-paced, old school hardcore punk songs from this northern California five piece. The sung/shouted male vocals added melody, but became formulaic with each song having a half assed catchy chorus. The lyrics are mainly personal, except for the song called 'Church And State' which of course denounces religion/government. Why are these songs copyrighted? PK (Glue Rot Records/PO Box 1857/EI Cerrito, CA 94530)

MOPEY MUMBLE-MOUSE •

Love Yourself And Your Mom cassette

Does this name make you think of some cute folksy band? It did for me at least, and that's far from the actual sound. This band plays high energy indie-dance stuff that sounds like The Screamers sped up with a guitar added. The yelpy vocals are a bit obnoxious for my tastes so I couldn't quite get into it. It's fast and upbeat, but not very catchy. Kind of disappointing, not something you could sing a long to. WC (Scum Tribe; scumtriberecords@hotmail.com)

MOSQUITOS CAN KILL • Crunk As Fuck Existence CD

Heavy double guitar hardcore, with a few people singing these desperate and frustrated songs. Okay, but not super great to me. CD (soundclick.com/mosquitoscankill)

MURDER DISCO X • Ground Zero Stuttgart CD/LP

This band has been at it for a while now; yet continues to release records that don't interest me very much. The songs are okay and punk rock for sure, with harshness and heaviness, but the melodies are not all that exciting and the vocals are totally generic. I would expect more from an ex-member of Detestation and Severed Head Of State. I mean, some of the songs are actually pretty good, but only a handful. The majority of them are kind of boring. They just need to have more feeling, and maybe if they do, then I'll like this band. But for now, I just think they're not really all that interesting. DJ (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

MY WAR • Demo 06 CD

Heavy, brutal, chaotic, gruff low male vocals... sound familiar? Yeah, me too. Somewhere in between Breather Resist and Throwdown, My War takes their name from Black Flag. The fourth song has a bit of a lull that drags on into a super long breakdown. A lot of these lyrics seem to be about mass extinction of Christian hypocrites. Not really of any interest to me, but I bet lots of kids will eat this up. Four songs, 12 minutes. CB (\$5 to 400 S Cherry St. #3/Richmond, VA 23220)

NAMES FOR GRAVES • Worst Kid Ever 7"

Straightedge youthcrewish hardcore from Cleveland, Ohio. I don't know much about this subgenre, but it reminds me of a little angrier Good Clean Fun. Lyrics are about being doing your best, what's wrong with humans, and the human experience. Sounds pretty good, get this? Four songs at 45rpm. Go! CB (Specimen 32/27 Beaconsfield Ave./London, ON/N6C 1B6/Canada; specimen32.com)

NAVIES • An Estate LP

I remember seeing Navies with Off Minor a few summers back at The Gilman, and being surprised at how good and tight their show was. Luckily this 12" doesn't disappoint either, even though their style has changed a bit. Navies plays songs that are full of instrumentation that is subtle and intelligent. The bass is bouncy, the vocals are shouty and occasionally reminiscent of early Q And Not U (before they turned post-funk), and the mathy guitars make their sound noisy and good. It's occasionally heavy, occasionally pretty and light, but overall very catchy and good. It's nice to hear hardcore/punk that doesn't have to water itself down to add vocals, with strong instrumental moments that don't get lost amongst everything else. Perfect for fans of new Dischord and DC punk (Q And Not U, Black Eyes, etc.). 500 copies on white vinyl, probably a whole lot more silver CDs. CJ (Yosada Records/PO Box 1581/Boise, ID 83701; yosada.com)

NEIL ON IMPRESSION • The Perfect Tango CD

The best way I can describe this is to say that it sounds like a more upbeat and dynamic Rachel's. Post rock instrumental music from Italy with lots of build-ups, with a little bit less diversity of instrumentation. Still, there are two guitars, keyboards, trumpet, violin, bass and drums. I saw this band last summer and they were great live. For all the interested parties this also has a member from the band Raen. The artwork looks nice but there's not much information on the actual CD, only on the one-sheet. If you are a fan of any of that post-rock/instrumental/neo-classical genre you would like this—it's done well. 12" vinyl will be on Life In A Box

and Grab the Stars. four songs, 35 minutes. CB (Release The Bats Records c/o Matthias Andersson/Nymänegatan 53/415 08 Göteborg/Sweden; releasethebats.com)

NEURON • Gleichschritt CD

Pummeling grind core from Germany. Fucking precise drumming and grind saw guitars tear open my ear flesh and punch out my eardrums (when played at highest volume). This CD is really good, and considering I haven't heard any new grind in a while that I actually like, I'm excited that this CD is so good. The band is as tight as powerhouses like Rotten Sound, and as heavy as Nasum. The vocals are brutal and rhythmically powerful, and the guitar riffs are excellent. The band has their own original sound and the CD is interesting to listen to all the way through. Cool!! DJ (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702; cahrecords.com)

NEW BRUISES • Transmit! Transmit! CD

I heard these guys have members of Mid Carson July, and that makes sense sound-wise. I haven't seen or listened to Mid Carson July since 1998 so I might be wrong. This CD is full of driving, anthemic, melodic punk rock. It is kind of comparable to Alkaline Trio, Jawbreaker, Lawrence Arms, Avail, and those types of bands. As much as I like this style of music this isn't grabbing me right away, but I have a feeling it will grow on me. I just took a five minute break from writing this and it has grown on me. This CD is in fact awesome. There is some personal writing about the scene and whatnot. I like that as well. Down to earth and passionate personal lyrics seem to be the style in this album. Again, this is awesome. MAH (Kiss Of Death Records/PO Box 75550/Tampa, FL 33675; newbruises.com)

GORILLA ANGREN photo by Joshua Peach



NEWGATE POTENTIAL • Busting Out Demo CD

What do Belgium and CT have in common? Newgate Potential. This recording is kinda bad (at least the drums are), and so it reminds me of something off of the Smorgasbord comp 7" from 1988... yup you get, Pressure Release, Up Front, and Wide Awake. This stuff reeks of CT SE HC. I'm usually not into this shit, but the poor production has helped bring back memories of yesterday. Nine cool songs, that I would prolly hate if this was over produced like most posi youth is these days. NW (High Five Records; highfiverecords.be; newgatepotential.be)

NO IDOLS • Low (Swing The Pyramid Hands) CD

This sounds like the same shit that's been plaguing the upstate region of NY state for well over a decade now. Moshing metal core with a heavy Converge influence. Yup, the kind of stuff Bystander online fanzine gives good reviews to. Sorry, doesn't do anything for me, I've sat through enough of this shit in my long life. NW (Hex Records/201 Maple Ln./N Syracuse, NY 13212; hanginghex.com)

NO SLOGAN • No Pasaran 7"

Early '80s style hardcore with a touch of melody. Recalling classic Chicago style punk like Naked Raygun or Articles Of Faith. Four tracks. Good punk that is real catchy. I liked this record. I wouldn't put it in the same league as the Chicago greats, but still the record is quite good. Sing-a-longs and fast catchy hardcore will always be great. Nice. KM (A Wrench In The Gears/PO Box 476903/Chicago, IL 60647)

NOTHING DONE • Power Trip CD

Fug' yeah!! Blazing hardcore from Holland with a full on intensity and fury. Think of bands like Dead Stop crossed with Man Lifting Banner,

and B'last thrown in for an added kick. This disc is so good. Mere words fail to do it justice. Just put this on your stereo and let it rip!!! The first twelve songs are new, making up the *Power Trip* LP portion of this disc. Then you get the *Idiot Stomp* EP, the demo, and a live set added on. One of the only releases worth buying these days. I will go as far to say that Nothing Done are one of the few worthwhile bands in hardcore to get stoked on these days. MA (Dead & Gone Records/17 Driver St./Sheffield/S13 9WP/UK; deadandgone.co.uk)

ONLY UNTIL... • CD demo

Six somewhat mathy punk songs from this London based trio. The music has a stripped down Red Monkey feel, but without the dance element. The minimal male vocals are mainly screamed, but occasionally employ a spoken/sung hybrid quality. These songs have a strong instrumental base with most of the vocals coming in right before the songs end. The lyrics are minimal, dark, and cryptic: "We've got a lot to learn/Before the children wake/Into a hail of glass/Taking the life from the sun/Laugh Away, Away it's gone..." What does this mean? I have no idea. The CD is packaged in a DVD case with multi-colored, stenciled cover art and a hand painted, hand numbered envelope/insert. Good. PK (\$6 to Sheldon Gabriel/141 Church Rd./Teddington/Middlesex/TW11 8QM/UK; hollowsoulrecords.co.uk)

ORANGE DRINK • The Widowmaker CD

Ten stripped down art rock songs with off key singing/screaming male vocals. The music is fuzzy, raw and oscillates between jangly, poppy stuff and heavier rock. Some of this reminds me of early Cap'n Jazz, which is appropriate since these guys hail from Chicago. The recording is bass heavy and could have been mixed better, but adds to the overall feel. The lyrics are mainly personal and kind of silly. This band is probably fun live. PK (Hemlock Records/2656 N Hamlin Ave. Unit 1B/Chicago, IL 60647; hemlockrecords.com)

PINK BLACK • s/t CD

I really can't take one-sheets seriously, and I really don't understand how anyone could. But this band, despite sounding fairly mainstream, has the DIY approach down pat. Members include folks from Disconnect, This Computer Kills, Bafagebiya and all the rest of those DIY Reno bands. It's a lot different than these bands though: it's poppy; it's sort of lo-fi; it's the "produced" kind of sound without being too produced, if you know what I mean. They have cello, guitars, keys, drums bass and shared female/male vocals. The lyrics are really hard to read, but the one-sheet calls them "clever—a little emo, a little ironic," whatever that means. I am starting to like this with more listens. If you have an open mind I'd recommend checking this out—it's very catchy. But don't count on them touring any time soon, as they have since broken up. Seven songs, 28 minutes. CB (New Disorder Records; newdisorder.com)

POSER DISPOSER • Waiting to Inhale LP

Poser Disposer are a crossover grind outfit from Saskatoon featuring Mike and Kramer from DFA. The band takes their Beyond Possession style of sound and sets it on overdrive with hyper blast beats. The music is also pretty rad. Screamed vocals over rapid beats, crude guitars and harsh melodies, a.k.a. rough and thrashy grinding, at times, hardcore punk. Yeah, this Canadian three-piece, has successfully found their way to my heart - through my ears, ripping shit up on the way. SG (Unrest Records/Suite 239/10654 82 Ave/Edmonton, AB/T6E 2A7/Canada)

PROCEDURE • Shift Pacific CD

Nice layout. Too bad the same can not be said for the music packaged within. Procedure sound like OC bro rock. Heavy crunchy guitars with "politically aware" lyrics. Think Linkin Park crossed with Pennywise. The most amazing thing about this is when you think it can not get anymore ridiculous the next song will start, proving that a band is always capable of sinking lower than their last song. MA (Eyesex World Records; theprocedure.com)

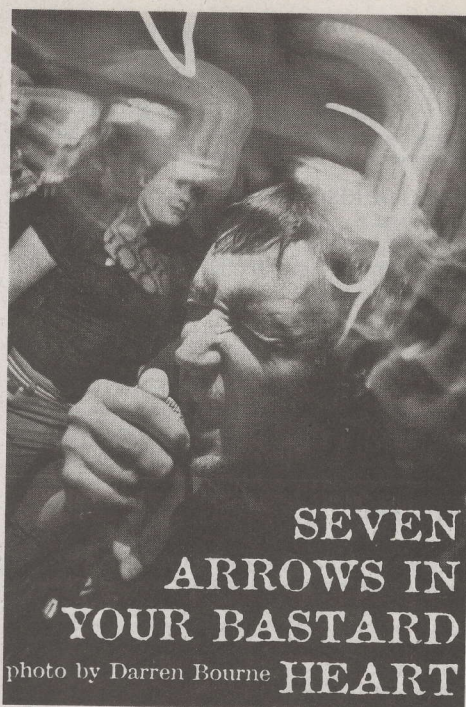
PUSHING AWAY • demo

Nine basic punk songs from this Canadian quartet. One of the members is also in Sissy Dropped A Sixpack, which is fitting since the vocalist in this band also has a deadpan delivery. The delivery on the first song is so bad; it could be interpreted as a joke. His vocals get a little better as the songs play on, but they still need a lot of work. The lyrics are mainly personal, which is what you would expect. This is okay for a demo, but this band needs lots of practice before releasing anything more than another demo. PK (\$2 6265 North St./Halifax, NS/B3L 1P4/Canada)

PYRAMIDS •

Following The Tracks, Forcing Motion Through Progress CD

Pyramids rose from the ashes of Delaware's A Petal Fallen. This Philly three-piece is comprised of guitar, drums and bass with a dual screaming vocal attack. Their intensity is shown by their usage of long songs and dynamic work around soundscapes and build-ups. Live they are a force to be dealt with—loud and intense. The lyrics read like a fictional and poetic storytelling—very vague and full of imagery. The artwork is absolutely beautiful—color printing on a cardstock CD case with art by the bassist. Also released on cassette (Friends of Dinosaurs) and 12" vinyl (Paramnesia); check their website for that information at deconstructingpyramids.com. Seven songs, thirty-two minutes. CB (Slave Union Records/1012 Raymond Street/Schneckstad, NY 12308; slaveunion.com)



THE REANIMATORS • Alive Again CD-R

Eleven tracks of sloppy and simple punk rock recorded live. Strained vocals, basic songs structure. Not much to say here. MAH (Brendan Maki/158 Melrose/Elmhurst, IL 60126)

RAYGUNOMICS • Capitalize Capitalize Capitalize CD-R

Twelve early '80s inspired hardcore punk songs from this Halifax based quartet. This sounds like something Dischord would have put out in 1981. Fast driving hardcore punk with shouted male vocals. The lyrics are to point and criticize all aspects of capitalist societies from greed, war, the environment, patriotism, etc. The black and red silk-screened cardstock covers with a dual image of Reagan is spot on. Good job. PK (raygunomics.tk)

RESERVE 34 • Rain City Games 10"

This is a sort of mish mash between pop punk, youth crew and '90s hardcore. At first I wasn't all that into it but it's starting to grow on me. Catchy riffs, lots of gang vocals and short fast songs. It's a bit repetitive at times—not exactly them most creative band, but it's fun. The lyrics are typically youth crewish—friends, being "broken," and living life. Some of the lyrics get political—talking about ignoring the mainstream media and being yourself amid a crowd of robots. CB (Clarence Thomas Records/PO Box 56027/1st Ave, RPO/Vancouver, BC/V5L 5E2/Canada)

RESERVE 34 • Everything CD

Like the title suggests, this CD contains everything Reserve 34 recorded in their existence (1996-2002): 39 songs plus an interview. Most of these songs were recorded while these guys were in high school. The music is straight up old school hardcore with little flair. It's simple, but surprisingly fresh sounding. The lyrics are what you would expect, with most of the content revolving around what it means to be a hardcore kid growing up in Vancouver in the late '90s. Fans will definitely want to pick up this retrospective, which includes all the lyrics, release information, personal stories, pictures, etc. in a nice, clean, readable layout. Good. PK (Specimen 32; specimen32.com)

RESSURREICAO • Guerra Sme Fim? CD

This band is from Brazil and plays catchy punk tunes similar to bands from Asian Man Records. The translated lyrics showed this band has a political message with a little something extra...they are all Christian. At first I kept an open mind and read how none of them considered themselves a "Christian punk band" or anything like that. But I draw the line at the fact that every song about social and world problems can be solved by a belief in god. That's pushing it. Had they had just one pro-faith song and if the rest of the political songs didn't include Jesus or "the cross" in some way, I might've let it slide. Oh well. I wasn't into the music anyway. WC (Disturbios Sociais c/o Silas/C.P. #1771/Sao Paulo/SP-01059 970/Brazil)

RICKY FITTS • Wizard Lisp CD

A driving and energetic (those probably mean the same thing... yeah, I bet they do.) mix of bitter hardcore and indie rock. Sorta like The Party Of Helicopters meets The Vida Blue meets Meneguar in a dark alley, but everyone has flashlights. Are there any dark alleys in Wichita, Kansas? Kansas... Okay, I have a segue here. The nine tracks on *Wizard Lisp* is alot like that movie *Return To Oz* with Fairuza Balk. 1) They both take place in Kansas. 2) They both jumble creepy, dark elements with playful ones. 3) The drummer, Kody Ramsey, sorta looks like a wheeler. Sorry, Kody. Your band still rules though. MAH (Init Records)

RIPPED TO SHREDS • Humanflytrapmaggotfactory CD
Metal riffs, blast beats, and gruff vox make this sorta hard on this old mans ears. I used to be a fiend for this stuff, but for now its sorta hit or miss. This is more a miss for me. Not really bad, just hard for me to grasp. I did like the riffage on track four, and a few other songs as well... but guitar can't save the entire record for me. Fans of fast metal and hardcore might dig this stuff. NW (rippedtoshreds@cox.net)

RISING UP RISING DOWN • CD-R

Heavy and loud. If you miss the days of bands like Deadguy, and Kiss It Goodbye, then lap this one up. Five songs akin to hitting yourself in the head with a small hammer. Cool packaging as well. MA (\$3 to PO Box 37/Rosendale, WY 12472)

RIVER CITY TANLINES • All 7"s Plus 2 More 12"

This 12" is exactly what it claims in the title. It's all of the River City Tanlines 7"s, plus two more. Hailing from Memphis, Tennessee this noise, garage, rock band features members of Lost Sounds and a ton more. It's exactly what you'd expect. Good, well crafted punk songs. If you like bands on Dirtnap and Contaminated, this would be up your alley. MP (Soul Is Cheap Records/Postal Box 11552/Memphis, TN 38111; dirtnaprecs.com)

SHIT LEGION • demo

This is some pretty rad cult-metal influenced crust punk. It sounds like it was recorded in a cave, with the echoy reverb vocals. There is also the loud ass booming noise peppered throughout the recording. It sounds like the evil butt of Satan bestowing a fart of thunder praise upon their crusty lil' heads. Total d-beat cult crust metal, totally lo-fi sound fits perfect. Mine even came with a few stickers and a letter describing the scene in Newfoundland. Keep it up guys! CD (Steve Dejected/97 Bond St./St. Johns, NF, A1C 1T3/Cabada)

SHOOK ONES • 7"

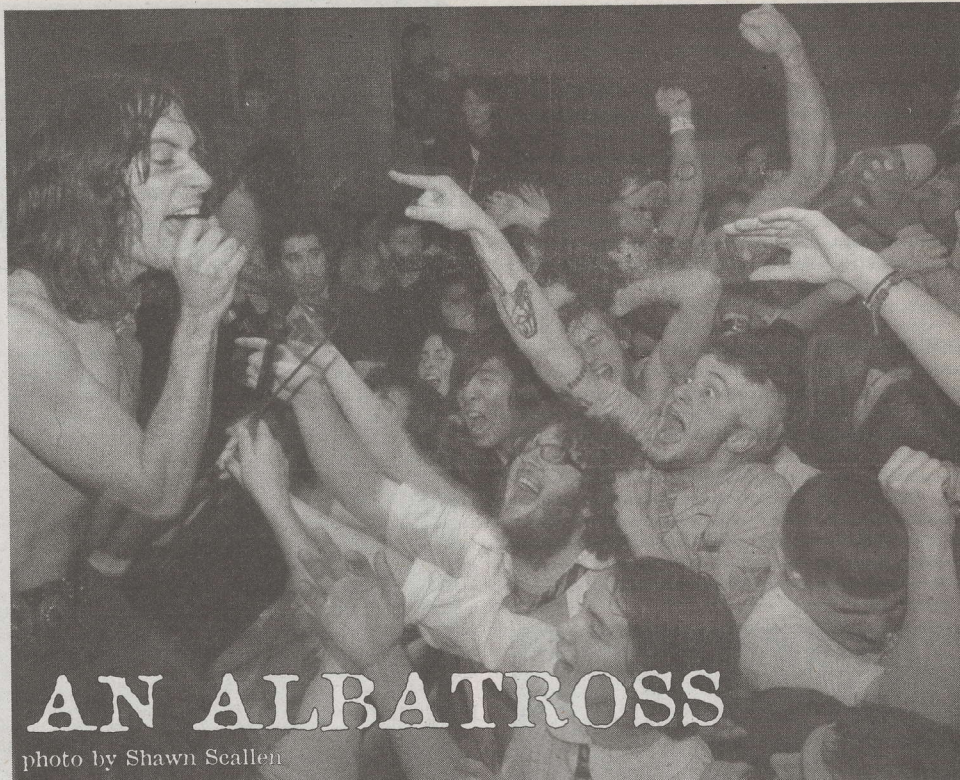
Who thought it would be a good idea to release a record for this band? Is this just a mere tax write off for the label? Or did they think there really needs to be one more record out there crowding the cut out bins at the local vinyl graveyard... Eerrrr, I meant store. Shook Ones play crappy indie rock similar to Hot Water Music (who?!?! the kids of today ask - exactly!), only more dull. They even go as far to slaughter a Leatherface song ("Not A Day Goes By"). Complete crap. MA (Revelation Records/PO Box 5232/Huntington Beach, CA 92615; revelationrecords.com)

SHOWERS • Lepers, Lions, Cowards, Cunts CD

Very loud, very noisy and very harsh, Showers is not exactly for those looking for something easy to listen to. The first track "I Seen You Killed" is a ridiculously treble-y, grating song that plays 3 metallic chords over drum pounding that is barely audible. I can't tell if this is just recorded terribly, or if it's just terrible in general. The rest of the songs don't sound much better. If you like feedback, and ear piercing noise, or just love most of the shit that comes out of the Rhode Island noise scene, this is probably for you. If not, you're fucked. CJ (Skulltones Records/PO Box 2407/Providence, RI 02906; skulltones.com)

SICK OF TALK • 7"

Debut 7" from this Long Island band. I did some online research about them, as I didn't know the first thing about this band. Apparently they're going for a NYHC meets Infest sound, which I can definitely see. That's a pretty solid description, really. I have no other feelings concerning this. I think this is really quite good, but I don't see it standing out as a regular



in my playlists. I have the same feelings about a lot of Chainsaw Safety releases. They're definitely worth a few listens. They probably won't become my favorite bands. Then again, all I've listened to for the past 2 weeks is Humanity Is The Devil and Systems Overload, so what do I know? MP (Chainsaw Safety Records/PO Box 260318/Bellrose, NY 11426)

SISSY DROPPED A SIXPACK

• No Really, I Don't Like Guys cassette

Four stripped down punk songs from this Winnipeg based trio. The female vocals have a deadpan delivery that sucks the energy out of these songs. The lyrics tackle gender equality, and oppression. Two songs about fucking up the pigs is two songs too many. This is okay, but this band should release a subsequent demo with kick ass vocal energy and lyrics that avoid clichés. PK (\$2 to Action House/114 Spence St./Winnipeg, MB/R3C 1Y3/Canada)

SKULL WITH WINGS • demo

Not sure exactly what it is that these guys are trying to do, but I'm pretty sure they use many a drug in the process. Tons of weird songs that have a hardcore root to them, and are played sloppy as hell (in a good way). Lots of star trek sound effects thrown in the mix. NW (Joey/86 Rice St./Cambridge, MA 02140)

SL-27 • UK Tour Summer 2005 CD

The first track on here is crazy fast and at first I thought this band was just straight powerviolence. But after a full listen I guess you could categorize this band as enoviolence. I still think that sounds cheesy, but you get the idea. Melodic interludes are the only think that separates SL-27 from non-stop blasting. The political lyrics are cool, but kind of hard to follow along on the faster songs. The bass distortion could be a little less noisy on this recording. This is alright. I'm sure they're a lot better live. WC (Stig K./Koekoest. 7/2400 Mol/Belgium; users.helgacom.net/sl-27)

SLEDGEHAMMER • Your Arsonist 7"

I grabbed this for review because Dwid from Integrity sings in this band and I've been drunkenly listening to Humanity Is The Devil regularly for the last few months. I knew this would not measure up and I'd hate it. Then I caught myself headbanging during the first song and felt ashamed. The second song was an embarrassing joke (for both the band and the listener) with its "melodic" vocal parts, but whatever. Ultimately, if you're the kind of person who thinks they'd be stoked on a Dwid post-prime-Integrity band, you'd probably like this. I think it had its moments. I wouldn't be caught listening to it again, though. The label only provided the following information. MP (Specimen 32; specimen32.com)

SNAKE APARTMENT • Radio Set CD-R

Great, noisy punk from Rhode Island. AmRep and late Black Flag wouldn't be totally off-the-wall comparisons. Totally fierce and completely fucked up. This is, as the title states, a radio set the band did in December of 2005. They also have a great demo cassette available, or at least they did, so I'd recommend contacting the band and trying to track them down if they're still available. It's so good that I own both this and a T-shirt. I don't even wear band t-shirts. I only wear polos. But I wear my Snake Apartment T-shirt. MP (snakeapartment.com)

SON SKULL • demo

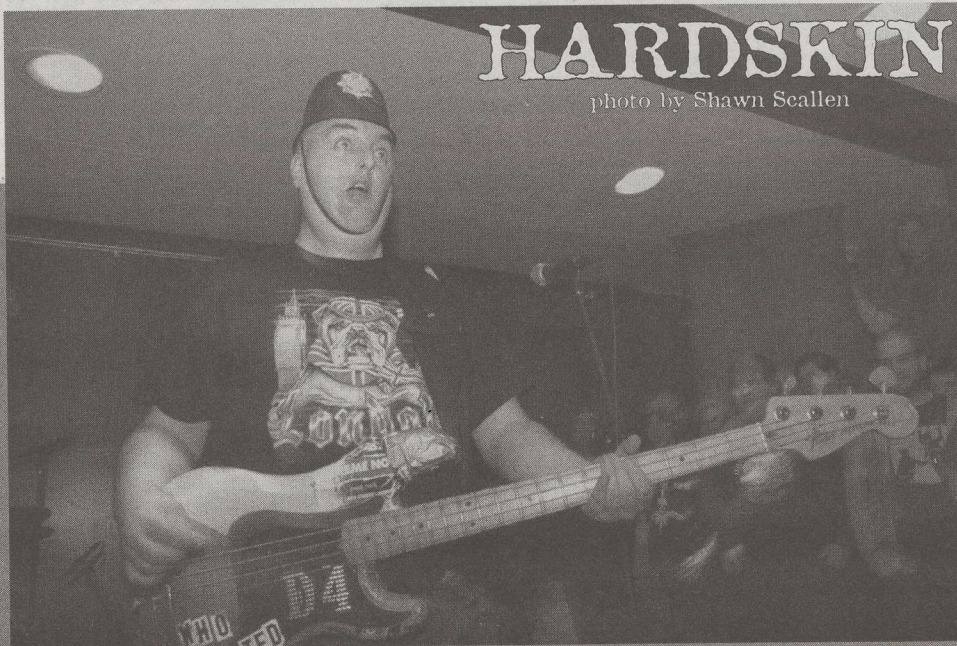
Five songs of catchy political punk rock by this Olympia based trio. The recording is really low and the feedback at the beginning is overbearing, but there's something awesome about this dying medium... it could be the poorest recording quality ever, but if the songs rock, it is punk as fuck and these songs definitely rock. The female vocals are sung in an honest, but catchy style and the music is driving, crunchy punk with no pretense. The lyric sheet is handwritten and difficult to follow at points, but really it makes this whole thing even better. The lyrics tackle prison issues, having children and still being punk, and realizing how awesome you are, despite all the bullshit that gets placed in your way every day. The cover to this demo was hand sewn and hand painted and like the insert says: "if you rape it, you better sew it." The thank you list includes Denver Punx/ Panther Country. That bummed me out, because I didn't know they came through here and I missed it! Get this and don't miss a chance to see this band live, like I did. PK (Rumbiltowne/1959 Union Ave. SE/Olympia, WA 98501)

SS KALIERT • 7"

Well, I really tried to like this because I like it when SS is used in any band name. They are from Germany, and play punk in the vein of early Defiance, etc. The lyrics are all sung in German, but have English translations.

HARDSKIN

photo by Shawn Scallen



Four songs all together. NW (FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)

STARSCREAM • *Shirts Off, Danger Up* CD-R

It's bands like this that make me hate music just a little more. Seriously, it's indulgent and gutless garbage like this that makes music, especially "extreme" music a waste of time. This is math, grind, emo, screamo shit. Noodley guitar wanking, absolute crap vocalist, and dumbass song titles like "Try To Get Laid On Your Own Time," "Jetison The Children's Letters To God," and a few others. I guess they're meant to be funny, but as a zillion bands with similar lame song titles have demonstrated time and again, it only underscores their true lack of originality and dearth of clever ideas. Such acts are equal to hanging up a "Dilbert" comic strip in your office cubicle. Blahhhh... MA (Yosada Records/PO Box 1581/Boise, ID 83701; yosada.com)

STRESS BUILDS CHARACTER

• *Demo 2006!* CD-R demo

Four songs of the most hideous hardcore I've ever had the misfortune of listening to. CD-R, mp3s... they've really brought about the ability for any fucking jack off to make noise. I can't even compare this to anything. It should just not be. The band doesn't stick to any particular sound. They don't play together, and the singer seems to be trying to gruff to hard. NW (myspace.com/stressbc)

STRONG AS TEN • 7"

Weird to hear a new band influenced by the "thrash revival" from a couple years back. Strong As Ten are a mix of What Happens Next, Municipal Waste, and Spitting Teeth. Quick blasts of thrash with breakdowns, stop go parts, etc. The only downside is the vocals. It seems once he starts on he does not stop screeching all over the music. Too busy! A little less screaming between verses would do wonders. MA (Shogun Recordings/2, Rue De La Colinette/51110 Bourgogne/France; shogunrecordings.com)

SWORDS • CD

As the letter says, doomy hardcore/metal in the vein of Cult Of Luna and Neurosis. But unlike those bands, Swords is from St. John's, Newfoundland, Canada. This is actually pretty good for this style of music. The vocals come across a little too "breathy" at times. I don't care if you don't understand what I'm saying with the word "breathy" either. Regardless, it's the popular melodic and moody metal stuff like the aforementioned bands and it's played by seemingly competent people. If you're into this style, it'll be a worthwhile purchase. If not, send me hate mail care of HaC. We'll print it in the next issue. MP (\$8 Goodwin

Centre For Audio Design/149 English Settlement Rd./Trenton, ON/K8V 5P7/Canada; monumentofswords.com)

TERVEET KÄDET • *The Horse LP*

A classic Finnish hardcore re-issue. Originally released in 1985, I believe. What's there to say about something like this? It's raging Finnish hardcore punk from the '80s. You're either familiar with this band and record or you're familiar with the band and you're excited to get a copy of this reissue. I can't imagine this review will turn a new group of people onto Terveet Kadet. Power It Up did a good job with the reissue, as it looks and sounds good. Obviously, I completely recommend owning this. MP (Power It Up Records/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

THIN THE HEARD • *Mournful And Overcast LP*

Taking major queues from Tragedy, Thin The Heard offers up 7 tracks of heavy, catchy, down-tuned hardcore punk with male/female dual vocals. The LP comes packed in a gatefold LP, and the band features ex-members of Kung Fu Rick, High On Crime, Rat Bastards, and Chronic Seizure. It comes on 180 gram vinyl. I thought the record was a good listen. And I think anyone that digs this sort of hardcore will enjoy this LP. At this point hardcore bands that want to release vinyl need to put together a solid package of music and presentation, and Thin The Heard has managed to do that quite well. KM (A Wrench In The Gears/PO Box 476903/Chicago, IL 60647)

THIEVES AND ASSASSINS • 7"

This looks really cool, like its gonna be really tuff, but its kinda more like really sappily melodic. Like it wouldn't be so bad if the vocals weren't harmonizing whining. It sounds really "new school" melodi-core. I guess this is their first release, and the coolest thing about it is sunburst black and yellow vinyl. See you on Ebay! CD (Iron Pier Recordings; mindsetoverhaul.com)

TIALA • CD demo

This band is from Japan and plays a fierce form of spastic, technical hardcore. Tiala packs a lot of power into just two songs. No interludes or bullshit, they just blast right through with only the briefest of pauses. Only criticism I have is that the vocals could do with a bit more fire. They seem to come out in 2nd place to the music so it would help if they led the band a bit more. Out of the fast and noisy Japanese bands I've heard, I think this one is on top of the heap. Good for a listen. WC (Chronological/308 Sakata-bldg 4-6-26/Nishikoiwa Edogawa/Tokyo 133-0057/Japan; chrono.childismine.com)

TO BE EATEN • *Dead Men Seize CD*

Nine tracks of gruff and brutal metal with sick low and high vocals. Kinda chuggy at parts, fast at others, usually pretty fucking sweet during both metal-motifs. There is a track called "Pabst Blue Ribbon Is The Only Red White And Blue That I'll Salute," which I thought was pretty cute. Awwwwww. MAH (Ash From Sweat Records/1432 North St./Boulder, CO 80304)

TRAGEDY • *Nerve Damage LP*

Another great LP from Tragedy. Would you expect less? Their sound and songs are consistently good, but with each release they explore just enough new territory to keep it interesting. Combining aggression, melody, and a solid foundation of hardcore history to create a sound that is both unique and retrospective. Once again the recording is flawless. The LP comes in a gatefold jacket with silver foil stamp. No expense spared. A great LP from one of this decades best hardcore bands. As cliché as it may seem, this is hardcore for the hardcore. KM (Tragedy Records)

TRAPDOOR FUCKING EXIT

• *Crooked Life Straight World CD*

Shouty, fast, and fun, Trapdoor Fucking Exit returns with their second full length with more of the same good punk in the realm of Refused, Drive Like Jehu, etc. I enjoyed this CD a lot, and on second listen, it's getting better. Instead of doing the same thing over and over for 50 minutes, TFE's music takes the liberty to slow down, swell, build up, get pretty, while still remaining rough around the edges and punk. Lots of catchy melodies, and vocals that are full of energy. Fans of Black Flag-esque stuff will like the more traditional punk songs, while instrumental nerds like myself will like the other stuff that moves around a bit more. Overall a solid CD. The LP is apparently gatefold with a 500 colored vinyl pressing, but it's to comment much on it when I'm holding a CD. CJ (No Idea/PO Box 14636/Gainesville, FL 32604; noidearecords.com)

TURN THE SCREW • 7"

This band has really got something here. Straight up hardcore approach, no metal, just this great forceful sound of hard hitting punk as fuck hardcore. This is punk for the fuckin' posicore jocks to get the groove on the dance floor. What a spectacle. Despite the presence of the totally dorky one sheet, I am pretty stoked on this. I dig it because the lyrics are honest and the singer has really good delivery, and throws in a lot of grunts and "ooooooooooooaaahhhugggs" and "uugggs." The other part I like is the Simpson-esque characters on the center label, showing these guys standing around holding hammers and saws and stuff. The first side if a little bit more suited towards the circle pit, while side B is has more breakdowns,



LAST DAYS
photo by Shawn Seallen

so you'll have to be on the lookout for flying fists and snazzy sneakers in the air. CD (Not Just Words/De Kling 4/8651 CK IJlSt/The Netherlands; njwrecords.com)

TV PARTY • Nothings Easy CD demo

This band reminds me of Kill Your Idols a lot. Except a lot less fast, less hardcore, and more street-punk. I'm also not a big KYI fan. But if they are your bag, and you do like street-punk than you'd like this. Decent sounding as far as a demo goes, just not hardcore enough for me. WC (30 Totteridge Ave./High Wycombe/Bucks/HP13 6XJ/UK)

TRYSTERO • 3" CD-R demo

This 3" CD-R comes with bonus paint or ink or something on the playable side. If you have a copy that plays, review it. MAH (\$6 to 26 Richmond Ave./Buffalo, NY 14222)

UNDER SIEGE • Days Of Dying Monuments CD

Twelve metallic hardcore songs with male vocals from this German five piece. The last five tracks were previously released on a split CD with A Traitor Like Judas, which is now out of print. The music is contemporary, heavy hardcore. They do a good job of mixing several instrumentals throughout the album, to give structure and dynamics to the metal assault. The lyrics, screamed in English have that pessimistic, overdramatic quality that seems commonplace with this style. Besides tackling racism in "Hate Crime", the content has no weight and runs in incoherent circles. PK (Let It Burn Records/Erzgiessereistr. 51/80335 Munich/Germany; letitburnrecords.com)

VILENTLY ILL • Mow You Down CD-R

Being a Michigan native who likes his punk raw, I am certainly fond of Vileently Ill, the long-standing one-man band from Michigan who has released a countless amount noisy, fast, and raw '80s hardcore punk. This CD-R collects 15 songs, mostly recorded in 2005. Vileently Ill is often overlooked, which should be a crime, as he rages more than most of his contemporaries. You can't go wrong with this, so send \$5 (cash or money order) to the following address. MP (Andrew Lersten/PO Box 501/South Haven, MI 49090)

VISMAZ TRIS VARDI • Peremat CD

Eight political blasts of speed metal/thrash/grind hybrid madness from this Latvian five piece. The dual male vocals are a combination of screech and grind. The late '80s speed metal licks dominate, giving these songs a peculiar feel. The lyrics are in Latvian (Latvia, along with Lithuania and Estonia, was the first republic to break away from the former Soviet Union in 1991), Russian and English along with English explanations. While

the content is overwhelmingly political, paring down the specific ideas in each song is still difficult because of the uneven translations. Good. PK (Presiite Records/PO Box 584/Riga 1050/Latvia; presiite.org)

VORTEX REX • Short Attention Span CD

This is some funny stuff we have here. Lo-fi slow punk with minimal percussion and wacky voice cracking vocal work. One acoustic track and a fat hip hop beat at the end of track 5. I found the acoustic track to be strangely comforting. CD (Fettkakao/PO Box 12/1232 Wein/Austria; fettkako.com)

WACO FUCK • No Child Left Behind 7"

I really dig this one. Fast grinding hardcore punk devastation. Nihilistic views with raging yet catchy hardcore thrash-punk, straight for the throat vocal attack and lyrical delivery. Tight blasting and solid beats with catchy bass lines that stand out. I liked the collage on the lyric sheet too as well as the time changes. Good stuff for sure. CD (\$4 to Mind Control Records/2588 El Camino. Real #F-335/Carlsbad, CA 92008; thrashyourfacerecords.com)

WE MARCH • The Madness Ends Here CD

We March blazes forth with their potent blend of hardcore punk rock'n'roll. Throwing together '70s punk like MC5 and The Stooges, coupled up with '80s hardcore intensity and frustration, plus a wailing longhair on vocals, makes for one angst filled kickass disc. Twelve tracks of good music. CD (Non-Prophet Records; wemarch.net)

WE MARCH • Waste Management Vol. 1 CD-R

Ten songs by this punk band. Sorta reminds me of the live Agression LP. I'm not a fan of recorded live stuff really. This is better than normal... but still live. NW (Non-Prophet Records; wemarch.net)

WHEN MY AUTHORITIES FALL • 7"

Four political screamo songs from this Latvian six piece. The music employs good dynamics and falls somewhere between contemporary screamo and classic '90s emocore. The dual male vocals really drive these songs. The vocals blend slightly off key higher pitched singing (reminds me of the guy from Piebald) with a heavier, lower pitched screaming. They do a great job of alternating vocals and even harmonizing. Dual screaming harmonization appears in spots and sounds great. It's hard to believe, but these guys are singing/screaming completely in Latvian. The lyrics are in Latvian and English with explanations in both languages. The songs tackle border issues (which is making serious headlines in the states right now), addictions, and the possibilities of living autonomously. The translations/explanations are exact, which is always helpful. This is

definitely one of the best records I got for review. Highly Recommended. PK (Szarapow Sound System; szss.tk)

WHOREHOUSE OF REPRESENTATIVES •

Discography 1993-1999 CD

This discography CD was also released as a double LP. Whorehouse Of Representatives had a great name. They came from Seattle in the early/mid 1990s. Their sound is political anarcho-crust with a female screamer. It is hard and furious, but underneath everything there is a solid sense of melody. Some songs work better than others. I like this record, as I am partial to female fronted hardcore. The discography includes unreleased tracks, their demo, 7"s and compilation tracks (thirty tracks in total). I would totally recommend this to anyone interested in powerful female fronted hardcore. Well put together with flyers, text, photos, and what not (as a discography ought to be done). KM (Inimical Records/PO Box 2803/Seattle, WA 98111)

WIZARDZZ • Hidden City Of Taurmond CD

Wizardzz's first full length CD has to be one of the biggest surprises to come out of Load records in quite some time. Wizardzz is a two piece band featuring drums by Brian Gibson (of Lightning Bolt) and synth by Rich Porter (of Bug Sized Mind), but sound very little like either band. Brian's drumming is a lot more subdued and melodic in comparison to the sonic wall that is created in Lightning Bolt, and the synth is very catchy and easy to listen to (in comparison to Bug Sized Mind). There is a mythical theme to the album, with lots of talks of dragons, and synth that reminds me of knights going to battle, amidst a few random shouty screams. Very good and fun instrumental stuff, for people that want to hear what Lightning Bolt would sound like on sedatives, with some magic added for good measure. CJ (Load Records; loadrecords.com)

WOODS • How To Survive In + In The Woods CD

Woods is the experimental folk project of Jeremy Earl and Christian DeRoeck of Meneguar, originally released as a double cassette on Jeremy's label, Fuck It Tapes. Lo-fi, quirky and at times noisy. At more times than not (especially in "Silence Is Golden"), the recording gives the vocals and instruments distortion, but it fits with this well to their approach. The experimental aspect comes into play with tracks like "God Hates The Faithless," which features the members' heavily distorted screaming over a repetitive and drowning guitar jam and rattling noises. This will probably please noise fans and folk fans with open minds. My only complaint would be the lack of lyrics, but the artwork is beautiful (and expensive!). Thirteen songs, 42 minutes. CB (Release The Bats Records c/o Matthias Andersson/Nymänegatan 53/415 08 Göteborg/Sweden; releasethebats.com)

PAINT IT BLACK

photo by Shawn Scallen



YEAR FUTURE • First World Forever CD

Ugh, there's nothing more irritating than the snotty whine of a grown man at his attempt to emulate Justin Pearson of Swing Kids. It's almost like a less enjoyable Icarus Line with half the rock and twice the intolerable screeching. It's a shame because the singer is well backed by the band, including Chris Hathwell of Moving Units/Festival Of Dead Deer fame, but barely can get his shit together to deliver some decent vocals and song titles. But at least they have the publicity and myspace cred to get somewhere though, right? MV (Gold Standard Laboratories/PO Box 65091/Los Angeles, CA 90065; goldstandardlabs.com)

ZANN • Along The Way CD/DVD

This CD-R/DVD-R dealie comes in a hand screened slipcase with a companion letter inside explaining the reasoning behind it's release. It stars off with clarifying that it is indeed a product, stating "we made it and you bought it", then going on to make clear why exactly it is a "self-burned CD with a shitty screen-printed cover." The DIY community and ideas seem to be very important to Zann, which is refreshing in this horrible age. Sucks that the two tracks on here are basically useless. The first, a 30 second live recording is almost unlistenable unless you like not hearing music. The second track is 4 minutes and 31 seconds of midi, nintendo bunk with dark gothy vocals overtop of it. No thanks. Luckily, the DVD portion of this is pretty rad. Four slide-shows with pictures from 2003-05 tours with Takaru, Blame Game, Battle Royale, and Birushanan. The images are accompanied by music and captions. A fairly nice release to see, but with it being limited to 200 copies, probably not the most attainable thing in the world. MAH (Adagio 830 Records; adagio830.de)

V/A • All The Days Are Numbered So CD + 'zine

This is what a '90s hardcore fan (such as myself) thinks of when you say comp. Not a sampler, a compilation with lots and lots of input beyond the music. This CD and 'zine number has bands and artists sharing their works and words in an uplifting way. From the rocking tunes of Sinaloa, Reactionary 3, Tem Eyos Ki, and FIYA to the mellow jams of Pants Party, Callers, and Erin Tobey this CD has a great mix-tape feel. Each band being different from the next and special in their own right. My favorite song on here is the short "Little Babies" by FIYA—and my little baby likes it, too. Other tracks come from Anton Bordman, Soophie Nun Squad, Rainy Day Regatta, The Good Good, Matty Pop Chart, The Insides, and Abe Froman. The accompanying 'zine features art/comics from Nate Powell, Al Burian, Mike Taylor, and Meredith Gaydosh as well as writing from Travis Fristoe, Erin Tobey, and the great Emily Heiple. All quality folks doing quality shit. Plus lyrics and inserts from the bands included on the CD. A spectacular arrangement. LO (Harlan Records/7205 Geronimo/NLR, AR 72116; seemybrotherdance.com)

V/A • El Cambio Empieza En Mi CD

This compilation contains 15 Spanish speaking hardcore bands including two songs from each band in a staggered format with the first band taking the first and sixteenth track, etc. All of the lyrics are included, but unfortunately they are in Spanish with no English translations, except for one song about never giving up the edge from Forever True. The small size of the font coupled with an uneven printing quality makes some of these songs difficult to read, not even taking into account my poor Spanish vocabulary and reading ability. The bands are Asunto, Colligere, Cuestion De Respeto, Decision Final, Dias De Gloria, En Mi Sangre, Entre Fuego, Forever True, Fuerza De Voluntad, Intento De Cambio, Invictus Manco, Nadie Save Nada, Nueva Etica, Res Gestae, and Sangre Joven. The styles range from contemporary melodic hardcore, new school metallic hardcore, old school/youth crew inspired hardcore, grind, thrash, etc. All the bands sound top notch, making this compilation worth picking up for anyone looking for something new. Pre-existing fans can't go wrong with this either. Good job. PK (Thrashbastard Records c/o Andreas Knobloch/Warschauerstr. 37/10243 Berlin/Germany)

V/A • If It Ain't Cheap, It Ain't Punk CD

As promised a very cheap, but very good, compilation from Plan-It-X Records. Highlights include: Spoonboy, Soophie Nun Squad, Carrie Nations and of course This Bike Is A Pipe Bomb. I've always admired and enjoyed Plan-It-X for a long time and this is why: 30 tracks for only 3 dollars. How can you afford to miss out on all this fun? MV (\$3 to Plan-It-X Records/PO Box 3521/Bloomington, IN 47402)

V/A • The Path To True Independence CD

This CD is a 4-band split of Japanese crust bands and is it really good. It features Beyond Description, Totsugeki Sensya, Asbestos, and Destruction. The first 2 bands have 3 or 4 songs, and the last 2 bands play 1 song each. I don't like Totsugeki Sensya songs as much as the others, but they are still above average. The Beyond Description material rips, and the Asbestos stuff is good as well, but for me the highlight of the CD is the song by Destruction. Not the most original band name, but this band plays some fierce and soulful crust. The song is really long and quite epic, and totally rips. Definitely the best track! Overall this is a good comp and is worth finding if you like Japanese crust core. I do!!! DJ (Forest Records c/o Hideyuki Okahara/Ceramica II #301/2-1-37 Minami/Kokubunji, Tokyo 185+0021/Japan)

V/A • Release The Bats CD

Here's a dissonant comp. Such bands as The Plot To Blow Up The Eiffel Tower, Das Oath, Cattle Decapitation, Melt Banana, Get Hustle, and several others keep this CD chaotic and spastic. I like it; a little over an hour's

worth of mind-scrambling noise, well packaged and ready to confuse unsuspecting victims. DUH (Three One G/PO Box 178262/San Diego, CA 92177; threeoneg.com)

V/A • This Is A Care Package CD

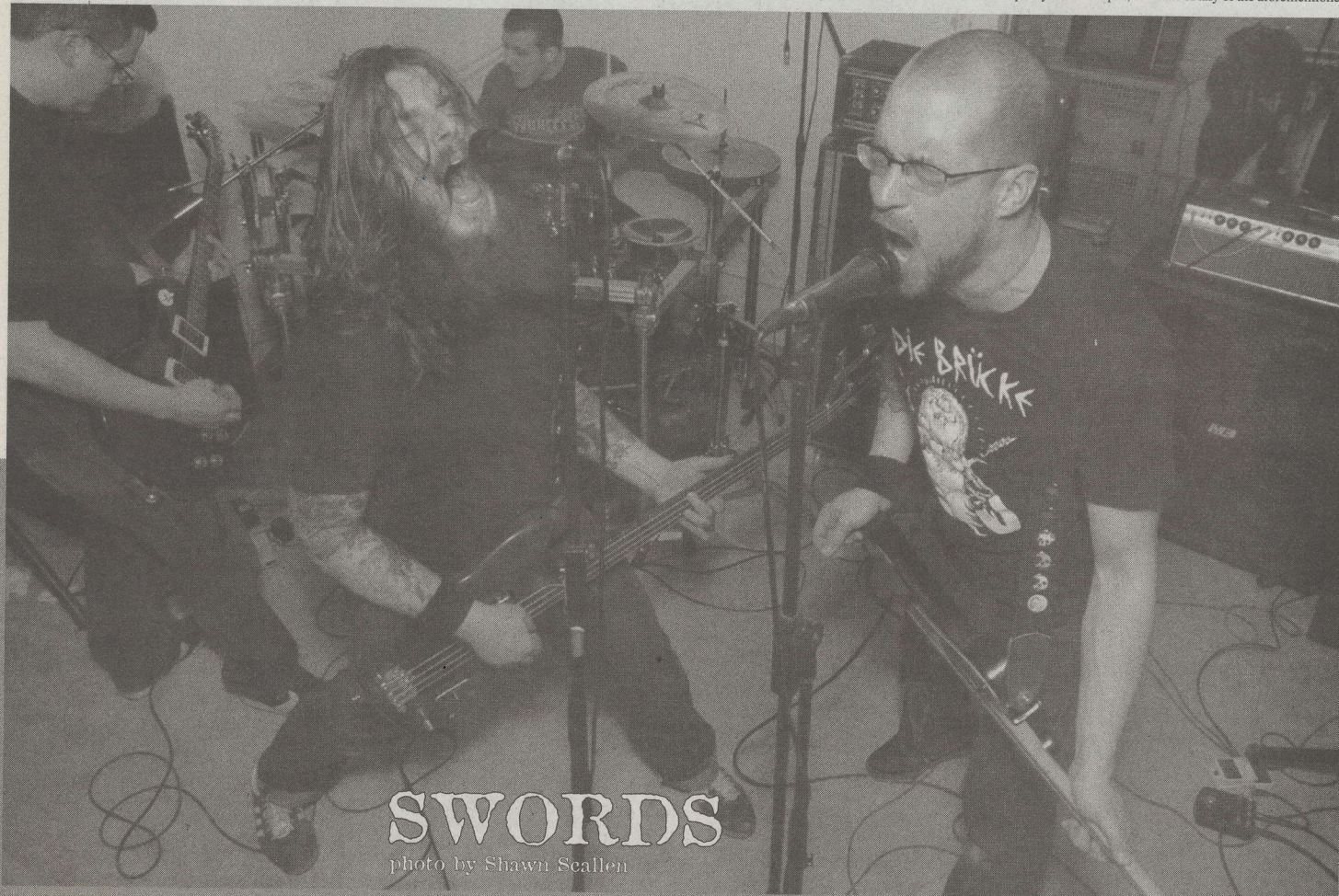
This is Exotic Fever's third benefit record. This is a benefit for HIPS (Helping Individual Prostitutes Survive), a rad organization in DC. Songs from Rachel Jacobs, Stop It!!, Delta Dart, Rare Animal Zoo, Bellafea, Worm In Red, Tradition Dies Here, Gurth, Mirah, Cassette, Adam Turla (of Murder by Death), Faeries, Mates of State, Black Diamonds, Ben Davis, Pash, Fated Fury, and Respira. I am pretty most of the songs are exclusive as well. The bands are quite diverse in their sound, but I enjoyed it throughout. Pick this up! Eighteen songs, 54 minutes. CB (Exotic Fever/PO Box 297/College Park, MD 20741; exoticfever.com)

V/A • This Is Your Life LPx2

This double LP compilation features bands from around the world: Raein, Daitro, Utarid, La Quiete, Cleaner, The Third Memory, Katyn, My Precious, Room Two37, The Apollo Program, Francis Brady, Bravo Fucking Bravo, Snowman, Wilderness Medicine, Houmousexual, The Pine, Catena Collapse, Belle Epoque, The Machines Will Take Over, Lobo's Son, A Light In The Attic, Sheltek, Simfela, Gantz, and Tidal. Most of the bands are emotive hardcore bands, but there are several that are more straight up hardcore. All of the bands are decent, and they all fit together quite well. I assume this double LP is already sold out as the line-up is just too awesome for most kids that are interested in modern dame emotive hardcore to pass this up. Well done with lots of love and soul. KM (Ape Must Not Kill Ape Records/Marianne Hofstetter/Dorfstrasse 63/CH 8302 Kloten/Switzerland)

THE BETTER THOUGHTS TO COME?/TIELNICH • split 7"

Fuck, I can't speak French. Well, I can't really comment on the message that The Better Thoughts To Come is trying to express, I can say that they have definitely been listening to a lot of Hydra Head/Deathwish hardcore. This band definitely has a sound akin to Converge, with the occasional heaviness of Isis. While it's not really my style, TBTC does have some good melodic moments that stand out, and like to jump around a lot like Jane Doe era Converge. The other half of this split is taken up by Tielnich, whose first song starts off with a French vocal sample over drums and minimal guitars that explode into slow, sludgy, and heavy hardcore. Very deep and LOUD. These guys are definitely taking the slower, sludgier side of Isis or Old Man Gloom and running with it. Kind of boring, but it would be perfect for blowing out my speakers, especially with the skipping second track. A pretty constant split, that fans of any of the aforementioned



bands would like. CJ (Shogun Recordings/2, Rue De La Colinet/51110 Bourgogne/France; shogunrecordings.com)

BLACK SS/RAINING BRICKS • split 7"

More great hardcore from Black SS. I was lucky enough to review their s/t 7" elsewhere in this issue and my feelings on that record transfer to this one. Burly, raging hardcore punk. Raining Bricks bring a much more rock-influence style to their side of the split. I like what it could have sounded like more than what it actually does sound like. It's not bad, but I think Black SS takes the split. MP (Organized Crime Records; organizedcrimerecords.com)

CONCRETE FACELIFT/RAT BYTE • split 7"

Skate. Punk. These are undeniably two words that have been inseparable ever since they could be. Rat Byte brings it back to the '80s with their fun and fast blend of skate punk that is ridiculously and fast. "Speed" is a great skate anthem for anyone who has every rolled around with friends during summer, while "Do You Remember" reinforces the importance of friends and sticking up for one another. If you like anything else by the Bones Brigade or anyone else from the East Coast skatepunk revival, or even just '80s hardcore and punk, chances are you'll like it. Concrete Facelift isn't as carefree and fun as Rat Byte and seem more serious and heavy. They bring the heavy thrash that has been around forever, with constantly pounding drums and traditionally fast guitars. Think Suicidal Tendencies and whatnot. All of this has been done before, but both bands do it well. Plus my friend Colleen says that they're rad dudes. I guess I just prefer the more upbeat and fun stuff like Rat Byte over CFL, but both bands work well together. Blue swirl vinyl! CJ (FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)

COP ON FIRE/VISIONS OF WAR • split LP

This record came highly recommended and I was pretty excited to get myself a copy. When it arrived, I was slightly let down. Visions Of War is smooth, well-crafted crust that is far better than what that description

would lead you to believe. They do some terrible Joan Jett "I Love Rock & Roll" mockup thing at the end which probably ruined me on them. I recall liking their material on the Mass Genocide Process split a bit more. The Cop On Fire side is a lot better, in my opinion, with a bit more brutal production and with its Todd Burdette-sounding vocals. I would like to hear more Cop On Fire material, as this is my first experience with them. This record comes packaged in a nice gatefold. Overall, it's a solid package that was probably slightly tainted for me as I was expecting more than it could deliver. Released by a good number of European labels, but in the US. MP (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

CORTEZ/VENTURA • split 10"

No lyrics for this piece of wax. Cortez is a heavy, brutal hardcore band from Switzerland. Two songs from them. I bet a lot of people would be into this band. They have moments that remind me of Breather Resist, Isis, or maybe Converge. A slow and deep bass line with shredding guitars and gruff yelled vocals. The guitar gets a bit noisy at times. The end of their side turns into a repeated riff that builds up and falls apart into a jumbled heavy mess and then... it cuts off. What the heck? Ventura is also from Switzerland and features members from Iscariote and Illford. This is much less "hardcore" and more about rock, catchy bass lines and powerful drumming (at least on the first song). Guitars are a bit noodley and distorted, giving it a messy garage feel. The second song is even more toned down, with an indie rock feeling. Vocals are low in the mix, more so on the first song. Overall, this record is mastered way too loud, and only sounds good when I turn up the volume really loud. Some say this is a good thing, but it bugs me. CB (Get A Life! Records/PO Box 98/1400 Yverdon 3/Switzerland; getaliferecords.com)

THE CRITIC/DEVICES • split 7"

The first release from this label is a split between The Critic of Canada/Northeast US and Devices of Florida, two DIY screamo bands. The Critic has one long song with build-ups and a big messy breakdown at the end—

think Envy and older Funeral Diner. Devices relies less on dynamics and more on chaotic power, more reminiscent of Jeromes Dream or Orchid. The recording isn't as good on this side. The vinyl was pressed in the Czech Republic on crazy green/pink splatter colors. If you like screamo and you are looking to get into more bands you should get this. Otherwise, you probably won't be interested in this. CB (Attack Now! c/o Joe S. Onimus/650 Riviera Dr./Boynton Beach, FL 33435; attacknow.net)

DISCO DOOM • Capain Petal + Mr. Scar /VENTURA • Issues split 10"

I guess that Disco Doom should qualify as an indie band but listening to it I really couldn't help but think, "this is pretty much just like an alternative rock band like Radiohead or Foo Fighters, but without the huge production value." Although Disco Doom blends indie and the alternative rock/pop sound, the one song on this split is much more interesting to me than what you might hear on Clear Channel radio and driven by some interesting guitar riffs. Drums and bass seem to play a pretty minor role in this song. Ventura is a three piece from Switzerland and features current and ex-members of Illford and Iscariote. The song writing is very straight forward and simple with not a lot of change-ups. On this split Ventura brings a mellow yet dark kind of feel similar to that of Nation of Ulysses or "Automatic Midnight" from Hot Snakes. I'm not really familiar with their split with Cortez or the material from the Rollow Soundtrack on Gentlemen Music so I don't know how it compares. I suppose if Nation, Fugazi, and Hot Snakes are your thing you might be into this. Overall this is a pretty mellow indie rock record with very little musical content which could have easily been pressed as a 7" to save resources. AV (Get A Life! Records/PO Box 98/1400 Yverdon 3/Switzerland; getaliferecords.com)

DREAD 101/V.I.R. • split 7"

Awesome split from both these bands. Two songs from each band. Dread 101 always delivered the goods, and these two songs are no exception. Scorching music with guitars that rip the skin from your bones. I've lost some unwanted body fat from listening to this record. Thanks!!! So damn

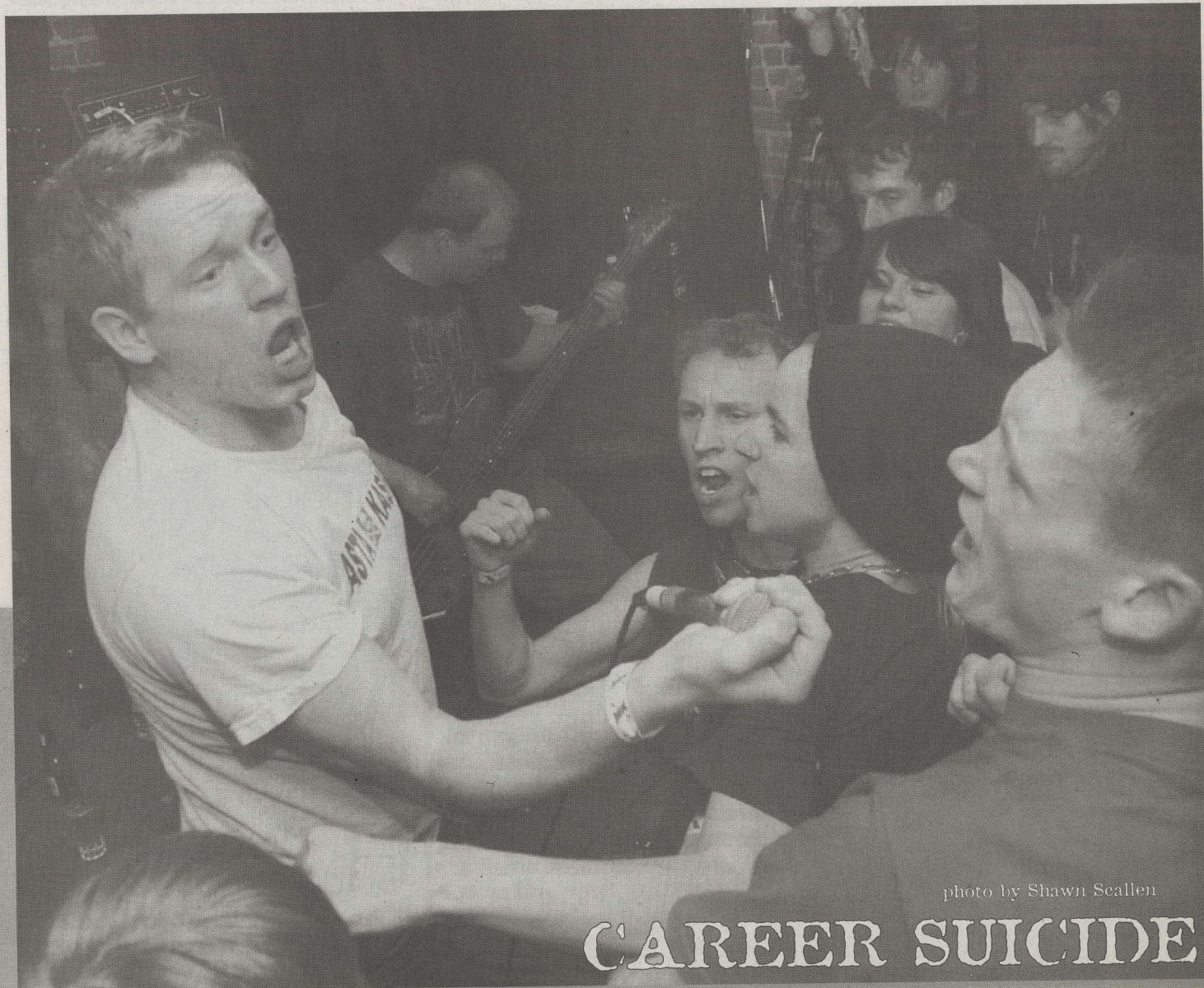


photo by Shawn Scallen

CAREER SUICIDE

good it's unreal. Unfortunately they split up back in 2003. How about a discography CD sometime?? V.I.R. (featuring the bassist from Dread 101) is along the same lines as the former band, except I hear a Japanese influence in V.I.R.'s sound. From the gradual build up of "Neprite!" you know you're in for a great record. The Discharge style guitar solos are top notch, as well as the hectic tempos that do well staying just this side of breaking into thrash. A nice bit of tension that never lets up. V.I.R. is fuggin' awesome!!! This is crust core done correctly. If you remotely like d-beat, Disclose, etc. then you must get this record. MA (Insane Society Records/PO Box 18/50401 Novy Bydov/Czech Republic; insane.society.net)

EXILIADOS/EXTERMINIO • Amistoso split CD

Exilados is generic hardcore punk with a slight melodic touch. Strangely enough, they're actually quite listenable. Further proof that the essential ingredient of any band is to have spirit more than musical ability. Political minded lyrics addressing racism, nationalism, and the need to fight against the system. Exterminio is a crust band with a dark noisy side. Only six songs from them. No frills and straight to the point. Seems there is some good bands coming from Mexico these days. One of the better splits I've listened to in a while. MA (Reacciona c/o Fernando Lozano/Apdo. Postal 1946/C.P. 64001/Monterrey, N.L./Mexico)

FIGHT AMPUTATION/EXOSUS • split CD

This should have been released as a 7" because it is too good to be lost on CD format. New music on CD doesn't get much attention. In any event Exosus play brutal metal hardcore with blast beats and power. Hard hitting and savagely powerful. Fight Amputation use screaming vocals and speed. They are certainly influenced by His Hero Is Gone and similar styled hardcore. Their 3 tracks are solid hardcore. Both bands hit hard while offering up memorably ferocious songs. The goodness can not be avoided. Well put together. KM (Kordova Milk Bar Records/PO Box 145/Hope Valley, RI 02832)

LIFE AT THESE SPEEDS/SINALOA • split 7"

This is a good team up of two popular DIY bands right now. This record provides us with two new songs, one from each band. Folks who have heard Life At These Speeds will be interested to know that this sounds nothing like their old recordings. However, their new approach toward making music is catchy and heavily bass-driven. It still has that DC feel, but it certainly has a new "sound." More poppy than heavy, more rhythm than chaos, a little more calmed down than before, I suppose. Sinaloa, on the other hand, simply continues to improve their sound, breaking away from the "mid-'90s" label and out into their own arena of rock music. Dualing guitars, urgent vocals and a bit of dynamics thrown in. I wouldn't call this their best song, but I enjoy it. I heard it came from the same recording session as the one for *Footprints On Floorboards*. Artwork comes from Adam Juresko of Stop It!! fame. CB (Waking Records/541 Clinton St. #2F/Brooklyn, NY 11231; wakingrecords.com)

LOOKING FOR AN ANSWER/COMRADES

• split 7"

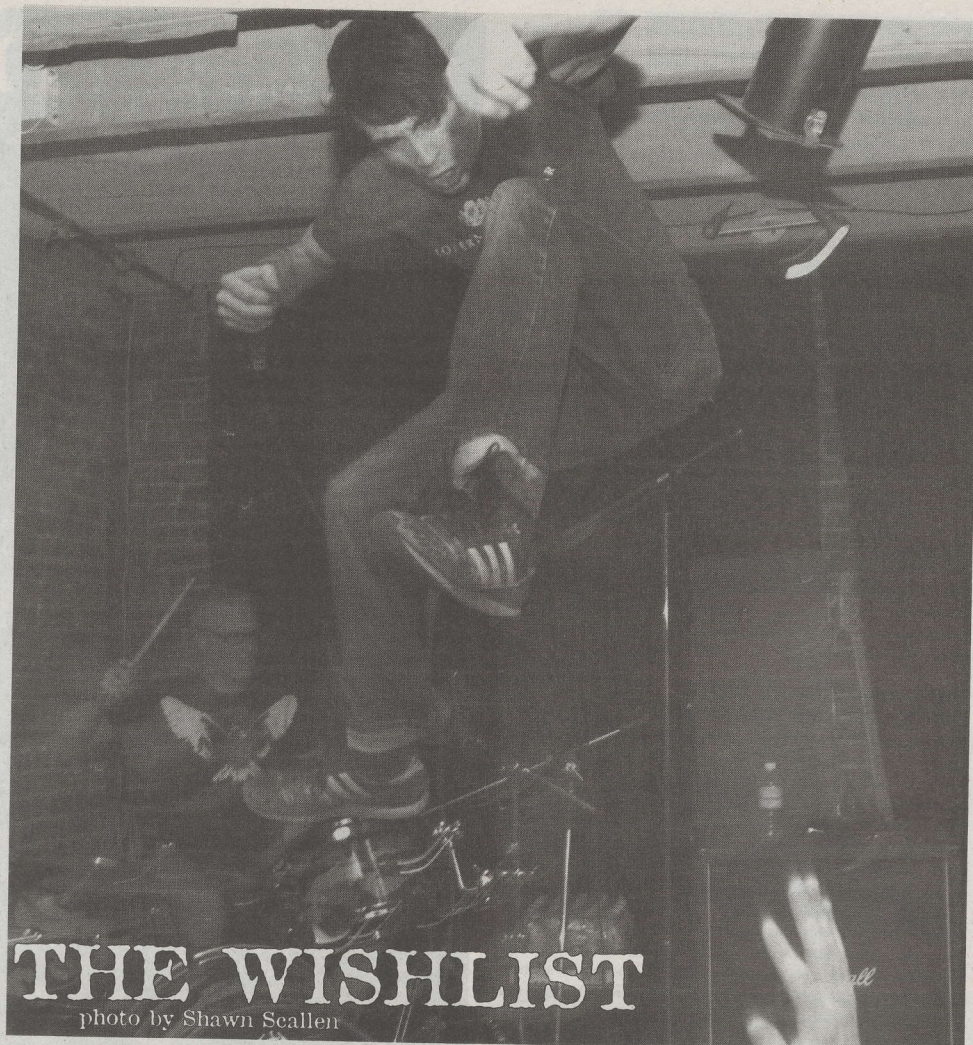
The basic message that Looking For An Answer is trying to get across here is that greed and tradition cause us to create unnecessary suffering for all forms of life so it becomes our responsibility to take action. Their music... aaargghh, fast and pissed off with a nice blend of screeching vocals and deep growls! Each LFAA song has kind of catchy and dark guitar riff to structure the song. LFAA brings 6 songs on this record. Superb writing. Comrades offers more of a hardcore feel to the split with a gang vocal part in the first song that says "vida de mierda" which translates to "life of shit." Comrades also does a cover of "My Minds In A Vice" by Rorschach on this split and finishes it off with a song called "New Pigs On The Block" about (you guessed it...) cops and how much Comrades hates them. AV (Power It Up/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

LUCERO/LOGGIA • split 7"

This looks like one of those Subpop singles club 7"s from the early '90s. The ones that came in a glossy wraparound cardstock cover with just the record thrown inside. This record has no band information, lyric sheet, or any insert to speak of. I guess I could go to soulischeap.com, but fuck it. This gimmick (it's on split blue/pink vinyl) makes a fitting contrast to the first Lucero vinyl release (*The Attic Tapes* LP), which was a beautifully conceived monster fold out silk-screened labor of love, but I digress. Lucero's track, "Nobody's Darlin'" is a super slow folk influenced ballad. The recording sounds like one gigantic echo and I can't tell if it was digitally fucked with or not. I'm sure someone is calling this "a haunting rendition", but since I haven't heard the original version which I'm assuming exists somewhere, I can't make a comparison. On the flipside, Loggia's song "Hearing Things" is what you would expect: a boring rock song with male vocals. Everyone will buy this for Lucero, so a throw away on the B-side is annoying, but expected. PK (Soul Is Cheap/PO Box 11552/Memphis, TN 38111; dirtnaprecs.com)

MASS MOVEMENT OF THE MOTH/ SING! SING! PRISON! • split 7"

MMOTM is a four piece from Virginia. They play screamy post-hardcore with keyboards. The dual male vocals have a lot of repetition and crazy screams. The lyrics don't make much sense to me. This is a lot more electronic-based than I remember when I've heard them before. I actually do not like these songs in comparison to other material. The second song



sounds like old The Faint on lots of drugs. Disappointing. SSP is from Virginia as well, but they are no longer together. Their vocals have some sass but the music is pretty good. Sounds a lot like Q And Not U, definitely DC-influenced. The covers are dual-sided silk-screened with three colors—looks pretty good but it's a bit sloppy. Pressed at GZ Vinyl in Czech Republic on crazy color vinyl. Four songs, two from each band. CB (Pink Noise Records; pinknoiserecords.com)

THE MERCY SUITE/CRESTFALLEN • split CD

Alternative rock that needs to be hung, drawn, and quartered. Both bands sound like the worst pop punk you can imagine. High pitched sing a long vox, with an awful layout to boot. I couldn't even trade this in at my local music store... instead I broke it in half and used it as a weapon to ward off white cap frat boys in my neighborhood. Fuck this crap. NW (Bombed Out Records; bombedout.com)

MY PRECIOUS/STEVE TOWSON & THE CONSCRIPTS • The Venom In My Veins split CD

Steve Towson & The Conscripts is a four piece from Australia. They play three straightforward melodic poppy punk songs, which reminds me of The Clash. Steve Towson sounds like Mick Jones, which is probably an insult since The Clash was from England. The lyrics are a mix of personal/political and come together nicely in the first song about loving a girl with a different skin color. My Precious is a five piece from Singapore. The music has a crusty feel with raw, screamed dual female vocals over a fast steady punk beat. The lyrics are positive and political. This is definitely a cool and diverse split CD. Great. PK (CriminAli Records; myprecious.sg.com)

ORDER/ULTRA DOLPHINS • split 7"

This whole sassy thing is such a tired pose. I guess it gets you laid in art school, but in the end this shit is just self-indulgent and unoriginal. The Order, Ultra Dolphins, is there a difference? Shit is shit. MA (Blood Of The Drash; bloodofthedrash.org)

OVERPOWERING/ LOOKING FOR AN ANSWER • split 7"

Looking For An Answer = dark, heavy, fast grind. There are 5 songs in total and the lyrics are written in both English and Spanish. The first song does that low growl and high pitched screeching call and response kind of thing and has a heavy breakdown towards the end. The rest of the songs pretty much follow suit. I was really impressed by the quality of the

drumming on this record and I'm a sucker for songs about the plague of capitalism and consumerism. There are 6 songs from Overpowering on the other side. Overpowering = ridiculously fast and must be using a drum machine. Who knows?!? Either way, the music is fast and not too dynamic. But it's totally-pissed off and I like it. I mean, the liner notes have a photo of a businessman putting a pistol to his head. Bravo. AV (Power It Up/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

RAPIDER THAN HORSEPOWER/ THE MAE SHI • split CD

This could've almost been a sweet "battle of bizarre bands" if they had each played every other track and dueted it out. The Mae Shi cranks out 7 high energy tracks of danceable indie insanity. Squeaky vocals are shouted over various beats, guitars, and electronics for some upbeat craziness. I'd heard about this band for a while but this is my first listen. I think it's fair to say they live up to the hype. Rapider Than Horsepower takes up the second half of this record: tracks 8 through 18. This band contains two members of Racebannon (Mike Anderson and Sal) which should instill some notion of how this sounds. Think much less chaos, but far more weirdness. Anderson's vocals carry a manic feel while he bounces his lyrics over complex guitar tones. For those who are familiar with RTH, this is their usual sort of crazy stuff. I don't know if this is some "hipster gem" or not, but I dug this split. WC (S.A.F. Records/PO Box 1876/Aptos, CA 95001; safrecords.com)

SLIGHT/PERALTA

• Different Landscapes For A Common View split CD

Were you ever called a fag in highschool? If so, there's a good chance it was by one of the bands who inspire Slight. Delving into the murky world of P.O.D. sounding "hard rock" it scares me to think what influences line these young lads music collection. Peralta hails from Italy, and step up to the plate with what I take as a harder Face To Face or Hot Water Music. It's not bad, but it just seems like something I would see playing in a surf or skate video. What do I say about shit like that? Totally extreme bro, like totally. MO (Piccole Speranze; piccolesperanze.splinder.com)

SPECULUM/GORGONIZED DORKS • split 7"

This is the bottom of the grindcore barrel for sure. Totally raw, grind noise lechery going on here, with Speculum bringing on the hits like "Skunkiller," "Shitsmellwat," and "Beating My Bitch." Retardedly noisy. Gorgonized Dorks step it up a notch and get a bit more tech on their side, recorded during their first ever improv rehearsal. Filthy noise to the max

for sure on this one. CD (Apocalyptic Visions; angelfire.com/zine2/avrecords0)

THE SQUINTS/HOBIS • split 7"

The Squints sound like they have listened to far too much Primus. Two songs by these fucking tweebz. Hobis plays one song of d tuned emomoshshit. You know the sound, every town has at least 5 bands that have fused mosh metal and screamo together ...perhaps playing one of the worst styles of music ever. Avoid this record like you avoid high gas prices. NW (Metaphysics Records/6011 Middlewater Ct./Columbia, MA 21045; metaphysicsrecords.th)

SUPPOSITORY/REGURGITATE • split CD

Suppository is death metal. That's about all I can say. I have a small appreciation for death metal bands and all I can say is this is death metal. It is kinda boring. Regurgitate on the other hand is much more entertaining. They are dirtier and remind me a bit of Exhumed in overall tone and tempo. I really like Exhumed. This is good. That's about all I can say about it though. MAH (Power It Up/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

THE TANGLED LINES/DICK CHENEY • split 7"

Germany's The Tangled Lines plays female fronted hardcore that is done fast and furious with a bit of melody. They deal with political topics, but they also have some personal songs; an antifascist track right next to a cover of Gorilla Biscuits' "New Direction." An eclectic mix. Sweden's Dick Cheney go for straightforward '80s style thrashy hardcore with fast tempos; play fast and kick ass. A good split 7" for those that like fast thrashy hardcore. KM (Refuse Records c/o Robert Matusiak/PO Box 7/02-792 Warszawa/Poland)

THEY AND THE CHILDREN/ DANIEL STRIPED TIGER • split 7"

They And The Children is a band from Connecticut. They have one song on this recording, "Watch It Go." The music is heavy and nasty hardcore with screamed vocals. It has quieter parts that contribute to the record dynamics and anticipation of the big breakdown. The lyrics on this song are a bit dark and cynical, and speak to our society of consumerism and how we measure success and failure. It isn't tough guy hardcore at all, but more like slower Majority Rule (no significant time changes). Daniel Striped Tiger have two songs on this record, "Sex In The Sixties" and "Pedestrian"; I like this side a lot better. They start off with intensity like that of Nation Of Ulysses—that comparison is easy to make. They break into a jam/improvisational section and pull it all together in a start-stop. Their music is creative but still sounds similar to other bands out there right now, like Sinaloa or Ampere. The transition between the two songs needs work. Overall their sound has been consistently improving on every record and I really like what I hear. Their lyrics are symbolic in some way, but I'm not sure what they are singing about. The vinyl is puke green with spots. ... eww. It was pressed at GZ Vinyl in the Czech Republic. CB (Shock Value Records/34 Forest Ave./Lake Grove, NY 11755; shockvaluerecords.com)

TINNITIS/SICKNESS • split LP

This is a split release by two crust core bands featuring cover art by Marald and a nice gatefold jacket. Tinnitus plays rock n' roll crust, which is basically punk rock with bluesy riffs and screamed crusty vocals. It's interesting for a few songs but my interest wanes as it appears to get a bit repetitive and then I just tune it out. One the other side of the LP is Sickness, who is from France, and plays basic no frills crust punk with a Scandinavian and UK influenced sound. The lead vocals are a bit irritating, as I'm not that into the singer's voice, but the backup vocals sound better. The music is definitely bare bones crust, but it's not that interesting enough for me to want to listen to it again. I'd say that this record is not as interesting as I thought it would be, as the cover art is great but deceiving. DJ (Prieto Cyril/3 Bis, Rue Arnaud De Moles/32000 Auch/France; perso@wanadoo.fr/sickness)

UNHOLY GRAVE/SEWN SHUT • split 7"

The collective genius that is Unholy Grave offers up yet another steaming slab of the maniacal d-beat grind that they are so proficient at. Two originals and a cover of Bathory's "War" that's even a bit more pissed and distorted than the original. For those of you just joining us, Unholy Grave are from Japan and have an avalanche of vinyl out there. On the other side Sewn Shut slam out some speedy grind in the vein of Exhumed—brutal of course. CD (Power It Up/Zum Holzfelde 12/31226 Peine/Germany; power-it-up.de)

UNHOLY TRAGEDY/ASSIRITATION • split 7"

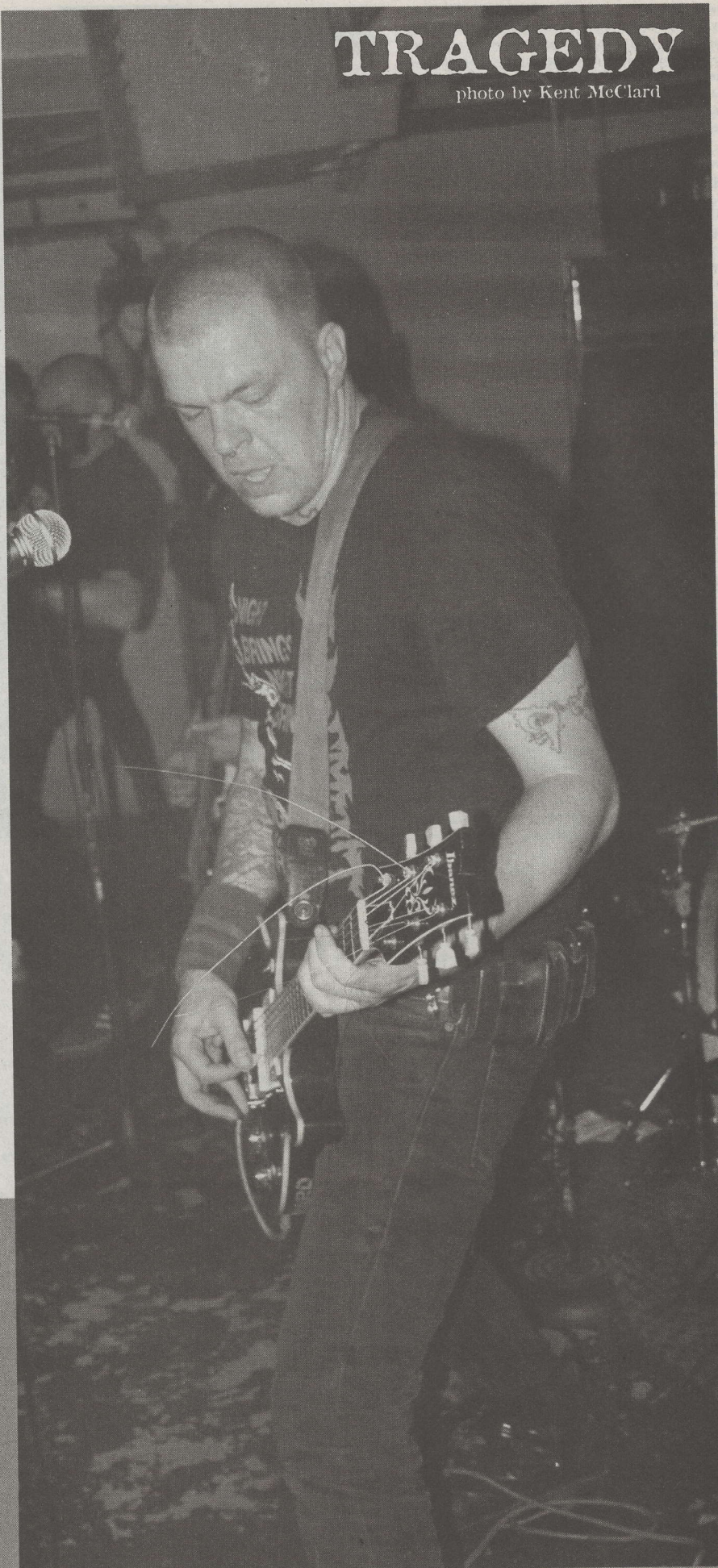
Damn good hardcore from these two great Florida bands. Comparable to Infest or Siege. In your face and hard hitting. FU (Organic Salad Records)

YFERE/DRY CONDITIONS • split 7"

There are five song titles listed, but really this record boils down to one screamo song by each band and some filler. Yfere's song is epic and more conventional, whereas Dry Conditions' song is short with melodic vocals. It took me a while to figure out that this was a split 7", since the cover art is vague (and bad) and there is no lyric sheet. This record is one big disappointment. I expect much more from this label. What happened? PK (Ape Must Not Kill Ape Records co Marianne Hofstetter/Dorfstr. 63/8302 Kloten/Switzerland apemustnotkillaperecords.com)

TRAGEDY

photo by Kent McClard



Ben Parker:
 TARNFARBE—Heroes Of
 Today LP • TRAGEDY—
 Nerve Damage LP •
 GIANT HAYSTACKS—live
 • FUCKED UP—Cro Mags
 intro • DISCLOSE/
 G.A.T.E.S.—EP •
 FEROCIOUS X—Be Fria
 Fran Vanda EP •
 NEGATIVE TREND—
 reissue EP • GERMS movie
 trailer • SIGNAL LOST—
 new songs live • ARTIMUS
 PYLE—Japanese tour 7”
 EP

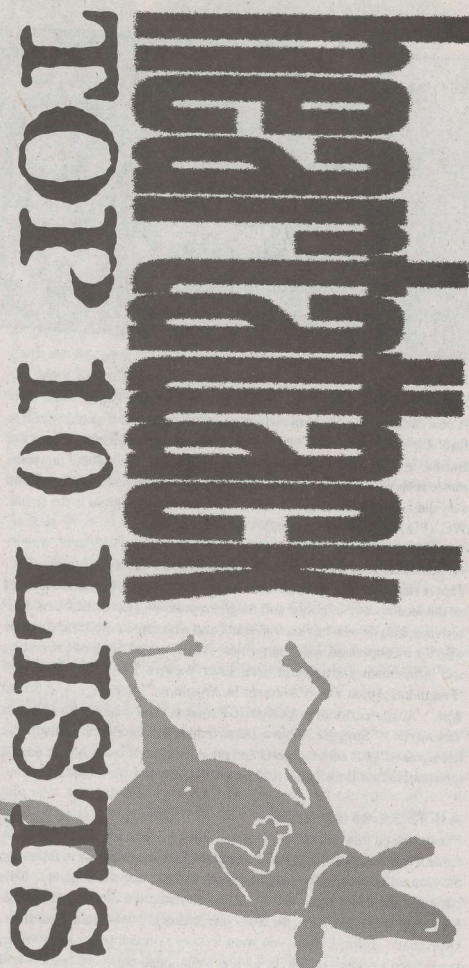
Chandler Briggs:
 ARMALITE—CD • NEIL
 ON IMPRESSION—The
 Perfect Tango CD •
 FUNERAL DINER/
 BULLETS*IN—live in our
 living room • GLACIAL
 GHOST—live, casting spells
 on to us all • HANG
 TOUGH, ROOTBEARD—
 live in all forms •
 TREESUS—everything,
 good luck in Peru my friend
 • MENGUAR/TOYS THAT
 KILL/MATT & KIM—live •
 JASON MOLINA—live •
 Isla Vista Community Free
 Skool • Doris #23 &
 Anthology by Cindy

Mike Priehs:
 BRAIN HANDLE—7” •
 CROW—Bloody Tear LP •
 TRAGEDY—Nerve
 Damage LP •
 TRANZMITORS—all of the
 7”s • HERMIT PROSE—
 Down Beats Sect 7” •
 DISCLOSE—split 7”s with
 Cruelty & G.A.T.E.S. •
 P.E.S.D.—
 Politikarepoizonekurvae LP
 • TANTRUM/EXIT
 HIPPIES—split 7” • BILL
 BONDSMEN—s/t 7” •
 South Of Here 'zine

Dave Johnson
 (all time top ten):
 CIRCLE JERKS—Group
 Sex LP • G.I.S.M.—
 Detestation LP •
 AMEBIX—Monolith LP •
 AXEGRINDER—Rise Of
 The Serpent Men LP •
 RUDIMENTARY PENI—
 Death Church LP •
 DESCENDENTS—Milo
 Goes To College LP •
 ICONS OF FILTH—
 Onward Christian Soldiers
 LP • SUBHUMANS—
 Worlds Apart LP •
 REMAINS OF THE DAY—
 Hanging On Rebellion LP •
 NAUSEA—Extinction LP •
 ANTISEEN—Eat More
 Possum LP • MOLLY
 HATCHET—Warriors Of
 The Rainbow Bridge CD

Mike Haley
 (classic HaC' top ten):
 Eighthfold Path #5 • Alien
 #13 • MK ULTRA—2nd 7”
 • HIS HERO IS GONE—
 Monuments To Thieves LP
 • PALATKA/ASSHOLE
 PARADE—split LP •
 SUBMISSION HOLD—
 Flame + Flag = Fun 7” •
 97A—Abondon Future LP
 • 30 SECOND MOTION
 PICTURE—LP •
 ANANDA—LP •
 TORCHES TO ROME—12”

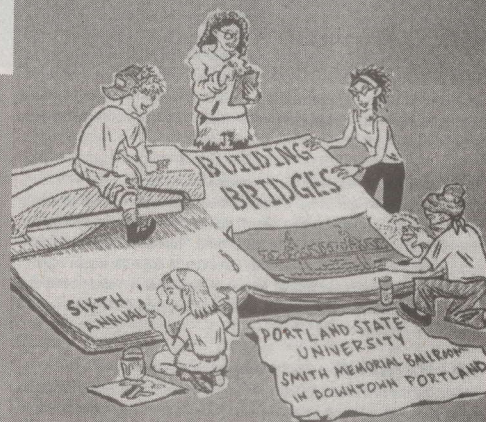
Lisa Oglesby:
 V/A—All The Days Are
 Numbered So CD + 'zine •
 Here Be Dragons #8 •
 TRAGEDY—Nerve
 Damage LP • CROW—
 Bloody Tear LP •
 GORILLA ANGREG—
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CB=CHANDLER BRIGGS, CD=CHRIS DUPREY, CF=CHUCK FRANCO, CJ=COLE JONES, DJ=DAVE JOHNSON, LO=LISA OGLESBY, MA=MATT AVERAGE, MP=MIKE PRIEHS, MV=MIKE VOS, PK=PAUL KANE, SJS=STEVE SNYDER & WC=WESTON CZERKIES

A BEAT OF OUR OWN #1 8.5x11 50¢ 32pgs.

A new fanzine out of Virginia which has all the usual stuff you'd expect to find. Columns and interviews (notably with Facedownshit, Mission of Burma, and Uwharria) make up the better half of this. There are some music reviews, too. The layout is decent for a 'zine just starting off and they did a good job filling this out. Hope to see this progress in the future. WC (PO Box 7066/Hampton, VA 23666)

A MURDER OF CROWS #1 8.5x11 \$2 40pgs.

This is issue one of this anarchist 'zine out of Seattle. Inside are articles on the recent wave of police and federal repression against ELF and ALF activists, info on who has been arrested, and who some snitches and people who have cooperated with authorities. There are a bunch of interesting and inflammatory articles in here, like "We Are Too Young To Wait," "Fragments About The Movement In Argentina," "Sabotage And Social War," "Insurrectionary Anarchist Projects And Social Conflict In Vancouver," "Struggle Against Deportation And Detention Centers For Immigrants," plus action reports and prisoner contact info. A packed and informative first issue. CD (PO Box 20442/Seattle, WA 98012)

AB #5 5.5x8.5 \$2 16pgs.

I've reviewed this 'zine in the past and shit all over it because of how the content is laid out, the super small size of the font, the difficulty in following the content as it abruptly switches gears without any warning, etc. This issue has the exact same problems, which made me dread reading this. Even with my 16/20 vision, the super fine print is just wrong and obnoxious. Dear gentle editor, I know you want to save as much paper as possible, but if I don't want to read it for review, I guarantee most new readers will be completely turned off. If you don't modify the layout, your efforts to disseminate this information are self-defeating at best. Since, I know how important it is to you for reviewers to refrain from their personal opinions (which you made clear in your letter in response to my first review), I will now get on with the proper and important part of this review. Dear gentle reader, please bare in mind that *AB* is a contribution based 'zine and therefore the content might be difficult to follow. Included in this issue are completely unrelated contribution based articles of varying quality on hot tubs, hitchhiking, herbal medicinals, homesteading, gardening, bicycling, hybrid cars, skin cancer, etc. Also included are 'zine reviews and sandwiching this entire thing are 69 mini-capsule reviews of all the other 'zines the editor has for sale. PK (Dwelling Portably/PO Box 190-AB/Phlm., OR 97370)

ARSON ZINE #2 5.5x8.5 \$3-64pgs.

This is a militant anti civ 'zine out of Australia. Inside is an article on the Palm Island uprising, which is an island where the Australian government put all the most uncontrollable of the Aboriginal population from all over Australia, living in squalid conditions, banned from speaking their own language, stuffed into houses, and living on meager rations. The article talks about the history, leading up to the rebellion in 2004. There are also some poems, some thoughts on primal guerrilla warfare, an article by Ward Churchill about population and environment, taken from his essay "I Am An Indigineest." There is also a cross section of some letters which are interesting, plus a handy guide to gadgets that could be useful (for entertainment and in informational purposes of course). Overall I found this to be quite interesting and well written. CD (Primal War/PO Box 835/Greensburg, PA 15601)

BIG HANDS #1 4.25x5.5 2 stamps/trade 28pgs.

Aaron is a great writer: he has a tremendous vocabulary without sounding too "academic" and his style is witty. Some of the topics and themes in this issue are New York City, the punk "nod," hipsters, classifying punk kids, getting drunk at an art opening, traveling to cities he doesn't know, and sleep. The layout is similar to that of Al Burian's 'zines: computer type with some cut and paste—very simple but nice. CB (Aaron/1104 Imperial Rd./Cary, NC 27511)

BIG HANDS #2 4.25x5.5 stamps/trade 36pgs.

Much like the first issue, Aaron's writing is great. In this issue, he talks a bit about being on tour with his band and traveling to Texas with the ever-so-awkward Craigslist reshare. He catches a ride with "Nolan" and two hippies who keep convincing Nolan to stop at friends' places. Again, I get the Al Burian vibe from the artwork and the style of writing. The romanticization of touring is a bit much, but it's all in good fun. I like this one, get them if you are into personal 'zines. CB (Aaron/1104 Imperial Rd./Cary, NC 27511)

CABIN FEVER #2 5.5x8.5 \$7 16pgs.

This is a short "punk hardcore 'zine" out of Wisconsin. I read this in about 5 minutes. There are sections on local punk scene news, one-sentence record reviews, a short interview with Godstomper, and some artwork. Some topics covered in this 'zine are crews, straightedge, and punk being a threat. My main suggestions would be to elaborate & expand ideas, spell check and not type the text so crunched. It's hard to read. CB (3701 75th St./Kenosha, WI 53142)

CAPTAIN HOWDY MYSTERY 'ZINE 5.5x8.5 \$4 44pgs.

A great 'zine from New Zealand! I thought about how to describe this for a while, and I decided

that it's mostly a combination of every tourist trap I've been to in the US. Sometimes ridiculous and cheeky, as it were, but most always entertaining. There is a lot of content in this 'zine, including a "Dream Diary," some cooking tips by Vincent Price, a lot of amusing and useless "craft" ideas, and really, a lot more. Very much recommended. In the US, send \$4ppd to them. MP (Kerry Lee/PO Box 14562/Kilbirnie, Wellington/New Zealand)

CHANIMAL PLANET #1 5.5x8.5 \$7 16pgs.

This 'zine is the first from Channing of Fargo, North Dakota. It contains short stories primarily relating to either him being raised a born-again Christian or that people think he looks gay. His writing style is coherent and well done; however, I found myself cringing a lot during my reading this 'zine. Some statements about other individuals being "haggard" (among other negative terms) come off as condescending. He also mentions several times how he is thought to be gay by other members of society. The fact that he fails to attempt any analysis of the issue, while concurrently seeming frustrated with these situations, leads me to believe that he has partially internalized the homophobia & heterosexism he was taught as a child. Being gay is considered to be lesser, to be wrong, to be a negative image to perpetuate (which he apparently does)—and this is the subconscious thought process I drew from the writings. It didn't make it a very pleasant read. CB (Channing Henson/220 6th St. S/Moorhead, MN 56560)

CHANIMAL PLANET #2 5.5x8.5 \$7 36pgs.

Chanimal Planet is a little self released 'zine put out by a guy named Channing who lives in North Dakota. This 'zine seems to be an outlet for Channing who (at the time of this printing) is in a bit of a tough situation trying to work and pay for school, while living on top of a liquor store which he affectionately calls a "safe-house for ex-cons on work release, unregistered sex offenders, and transients passing through." Channing gives his views on life, philosophy, his personal happenings, and the low-down on interesting people he comes in contact with at the dilapidated Summart grocery store (which serves as a great window to observe people under the poverty line in North Dakota). An interesting read for lovers of personal 'zines, or for people wanting to hear more about the impoverished reality of America. CJ (see above address)

CLICK ATTACK 4.25x5.5 \$1/trade 40pgs.

This 'zine has a simple concept: showcase a variety of people at a Le Tigre show by bribing them with vegan cookies in exchange for their mug shot. Included are 37 photocopied B&W photos (one printed twice), offering a wide variance of what essential is the same shot. I thought the best ones were the smiling faces and odd expressions. The ones I didn't like as much were the people smoking and the one woman who was making a vulgar gesture with her tongue and fingers. Why is one photo headless? These photos were taken at night and several contain white spots from nearby streetlights obscuring the faces of some and showing up in the background in others. The photos with the obscured faces could have been edited out, but the inclusion of these photos more accurately reflects the scope of the theme. Flaws are punk, intentional or not. I also enjoyed the Clickat pun in the title. Good job. PK (shitavalance@hotmail.com)

COMMUNICATING VESSELS #17 5.5x8.5 \$3 54pgs.

This 'zine is rad. Very informed, researched and well written articles on New Orleans: the city disaster built, Capitalist development and the rise of modern city planning, reflections on hipsterism, and articles about the work of Lawrence Stern in "The Life And Opinions Of Tristram Shandy" and Aeschylus and the "Orestia Trilogy." Also there are some poems and art peppered throughout. Very Good. CD (3527 NE 15th Ave. #127/Portland, OR 97212)

CRACKS IN THE CONCRETE #1 5.5x8.5 free 24pgs.

This is a cool little political/personal 'zine. Rants about cops coming into a high school health class, and their authoritarian mindset, military recruitment at schools, atheism, anarchism and poetry and some comics. Young, opinionated, and ready to type. CD (Luke/234 Jamestown Blvd./Hammononton, NJ 08037)

DISTURBIOS SOCIAIS #8 6x8.5 \$7 24pgs

This 'zine is from Brazil, so it's all in Portuguese. So I can barely read it, and know what there talking about, but not exactly what's being said. This issue is about sex, and has an article, and an interview with some reverend of a café or something. There is also a bunch of reviews of music and 'zines from Latin America. CD (Silas Andre Fiorotti/C.P. #1771/AG. Central/Sao Paulo/SP-01059 970/Brazil; disturbios.cjb.net/)

DIY SILKSCREENING #2 7x8.5 \$5 40pgs.

This is a comic about the author's first experience attempting to sell his homemade silk-screened t-shirts at the street vendors section of Telegraph Avenue in SF. It basically covers what more or less happened (good and bad) with a lighthearted but realistic approach. The artwork is good and the author keeps things moving along at a decent pace. The two color silk-screened cover is eye catching and fits the theme. Good job. PK (John Isaacson/3022 Fulton St./Berkely, CA 94705; unlay.com)

DORIS #23 5.5x8.5 \$1.50 32pgs.

In this issue, Cindy continues her alphabet project, writing on the letters L-M-N-O, Love/Ladies Lunch, Menstrual Extraction, Nicky, and Ocean. Cindy's writing is so personal that you feel guilty at times just reading it; but it's so often well written and unafraid of being vulnerable that it just seems so strong. For those interested, Menstrual Extraction is a home-based abortion tactic that Cindy provides some information as well as an interview about. Other parts of the 'zine are stories and little drawings, from getting trapped in a storm on a beach to hanging out in Arizona with her grandmother. Nice, simple aesthetic and dual-color cover. Highly recommended for anyone into personal 'zines. CB (Microcosm Publishing/PO Box 14332/Portland, OR 97293; microcosmpublishing.com)

DURGA Winter 2006 5.5x8.5 \$1.50/trade 24pgs.

Durga is a 'zine named after Tracy's cat who recently passed away. This 'zine includes the sad account of the death as well as her thoughts on children, her home-town of Eugene, insomnia, her sister's substance abuse, the military, and her quest to become a librarian. This is a well-organized and well-written personal 'zine. This is a pleasure to read and if you are interested in becoming a librarian (like me) you will enjoy this. WC (PO Box 5841/Eugene, OR 97405)

EAVES OF ASS #5 4.25x7 \$2/trade 44pgs.

This per 'zine revolves around the experiences the author had at the last Autonomous Mutant Festival, which is a gathering of punx, freaks, and mutants in the woods somewhere in the northwest that has been happening for the last eight years. Most of the content was redundant. The author either obsessed neurotically over being too cynical or wrote in detail about his efforts to stay medicated throughout the fest. A couple of relevant drug references are fine, but musing on getting fucked up most of the time, just seems like a waste of time. Stories about personal growth or at least something substantial as a result of attending this festival would have been more interesting. PK (Craven Rock/PO Box 20692/Seattle, WA 98102)

ENERGY DOME #1 7x8.5 \$3 42pgs.

This is a really cool 'zine, that encompasses what a punk fanzine should be, in my opinion. Lots of cut and paste art, with lots of cool rants and raves, and stream of consciousness type writing. Interviews with sk8 punk legends JEA, old school punk heroes Capitol Punishment, and the puppet wielding noise makers The Haters. Lots of the rants are along the lines of exposing the illuminatis mind control techniques, there is even a letter from the grand commander of the freemasons, Chuckles the clown, talking about the responsibility of the masons to ensure total control through manipulation of information and mind control technology. I don't know if its real or an made up, but either way it hits the nail on the head. Also I think the "digital angel chip removal" instructions could come in handy. This was definitely one of the best 'zines I've read in a while. I really liked all the trippy art, provocative and uncompromising style of writing. Plus there are some flyers for Black Flag shows, and some talks with a dude who was the roadie for BI*ast for a bit, and printed all the shirts with the devil lady. A damn good 'zine. CD (Mark Higginbotham/4212 Loni Ct./Modesto, CA 95356)

EUROPEAN PASTRIES 5.5x4.25 \$1 26pgs.

This 'zine is done by two awesome punk kids from Goleta, Kirk and Jessica. One day they decided to make a 'zine and calendar called *European Pastries*, which was a concept 'zine based on a bodybuilding book written by our governor, Arnold. The cut & paste possibilities, as you can probably imagine, are hilarious. Write to them for a 'zine or an April 2005-March 2006 calendar. You'll laugh your butt off each month. CB (kirkkirk@gmail.com)

FAT IS BEAUTIFUL 5.5x8.5 \$7 44pgs.

I really liked this one. Compiled, yet roughly, are an introduction and a column from Crystal but mostly quotes and statistics taken from other books and magazines. It brings up the issue that in all honesty the most offensive thing you could call someone is "fat" and that sizism is a bigger issue then most people realize. According to some of this information not only does size affect your personal/sex life, it decides how much money you'd make in a year or your rates for health insurance compared to a thin person. Interesting information but it makes me wonder where and how it's extracted from the general public and if some of the assumptions can be fair. It also makes me curious if this is referring to women that are considered "overweight" or "obese" in view of the fact that they're two separate labels and the causes for both are considerably different. Regardless of my skepticism this was fairly well done but also has a lot of heart and it shows. MV (Crystal_hartman@hotmail.com)

FAULT LINES Vol. 2 #3 news \$2 12pgs.

Political newspaper from the Bay Area. However their coverage extends to all over the planet. Inside you will find articles about FEMA's mishandling of the Katrina disaster, the US government's eavesdropping

'ZINE REVIEWS

on its citizenry, the effects of strip mining on the environment, and tons more. There is also an interview with Roxanne Dunbar-Ortiz. MA (2940 16th St./San Francisco, CA 94103)

FROM THE STREETS OF HONG KONG

5.5x8.5 \$? 68pgs.

This is a very in-depth and dense 'zine (in English) on the WTO protests in Hong Kong. Lots of short articles on issues from culture to government suppression of immigration to articles on why these people continue to move about the global protesting these summits. There are also some diary-style entries from the days during the protests. Very informational and very helpful—get this if you have any interest in globalization, agriculture, border security issues, immigration, independent media, etc. Well done and highly recommended, but not for an easy read. CB (hmedia@riseup.net dragonbreathmedia@riseup.net)

THE GOSPEL OF SCREEN PRINTING

5.5x8.5 \$5 24pgs.

A hand screened little booklet on all things relating to DIY printing. From making shirts and stickers, to full blown posters, this little 24 page booklet has it all. It includes information on the relative prices for all the materials, where to get DIY materials (and what to use) for the presses themselves, and various tips and tricks (including troubleshooting guides!). The only thing it seems to be missing is tips on how to dry the shirts, and make sure that they are all set. I've heard horror stories about shirts that were not correctly finalized, but as with most things, I bet the internet has the answer somewhere. Extremely well done. CJ (Brad W./617 E 49th St./Savannah, GA 31405; tenfortyfivepress.com)

GREEN ANARCHY #22

8.5x11 \$4 78pgs.

Always interesting, *Green Anarchy* is one publication I know is going to be a brain bender. This is the issue in which the topic of technology is debated, and shows how this critique separates green anarchist/anti civ from other anarchists and the left in general. The technological system and its logic, manifestations and directions are thoroughly dissected by the GA crew in this issue. Technological mediation of life, the goals of singularity in techno-utopianism, and a look and the road to technology versus the path of spirit. As usual, there is bunch of ideas here, some of which could be considered crazy, irrational or but what's crazier than the mess we're living in? Lots of food for thought on the ongoing debate about the nature of our present reality as the steps people can take to get them selves more free, through understanding the manifestations of power and coercion, especially nowadays with technology further widening the social distance of the rich and poor, and setting the rules of the game in its own self referential logic. Madness! Also in this issue are the usual amounts of riot porn and tales of prisoner and indigenous resistance, and an article on "operation backfire," or the legitimization of domestic spying, and the FBI's declaration that catching domestic eco-terrorists a major priority. You can also read reviews of other publications and books. Next issue is going to be themed tactics and strategy, which should be interesting. CD (PO Box 11331/Eugene, OR 97440; greenanarchy.org)

GRLOT #4

5.5x8.5 \$? 48pgs.

This is a personal 'zine with several short stories, cut and paste style with computer-text. Brian talks a lot about Columbus and most stories are in this town. He alludes to a trip he took (maybe in earlier issues?) to Europe and how being gone affected his relationships to the town and his friends. Some of the topics are: getting kissed on New Years, getting drunk, friends getting a tattoo, "The Boss," and a punk activist who dislikes organizing with "college liberals," and a hat. It also features a story by Geoff Hing about playing music in a dress and interactions with others. Oh yeah, and he included some old fliers (which I really like looking at). I enjoyed this; you should get it and enjoy it too. CB (Brian Deller/369 E 15th Ave./Columbus, OH 43201)

HERE BE DRAGONS #8

7x8.5 \$2 44pgs.

Here Be Dragons is a totally kick ass 'zine that started in the 'zine heyday of the '90s and kept that edge into the present. The previous issue was over 4 years ago, so this one comes out with a lot of retrospection and fine tuned content. Issue #8 is their "Punks Over 30" issue, and specifically punks from Pittsburgh. Apparently, being an aging and active punker in Pittsburgh is the norm. There are tons of older folks rattling around, staying involved, and committing to their communities for the long term. This issue features interviews with Caustic Christ, some punk librarians, and photographer Charlotte "Missy" Wright. Plus the editors add in numerous pieces in getting married, buying a house, going back to school, remaining vegan, and more. I found it to be a thoughtful and interesting issue, and not just because I too now fit in the punks over 30 column. Yikes! Keep it real, Pgh! LO (Mike Q. Roth/PO Box 8131/Pittsburgh, PA 15217)

I HATE THIS PART OF TEXAS #5

7x8.5 \$3.50 44pgs.

This personal 'zine comes out of New Orleans, not Texas about a punk interested in drag, bicycles, discussing love, queerness, education, human equality, community, life & death. It also features writings from Shelley (*Chainbreaker* 'zine) and Travis (*America?* 'zine). The covers are silkscreened and look very nice, as do the drawings by the author, John Gerken. I had never read this 'zine before but I enjoyed it a lot. It reminds me a bit of *Doris*. There are a lot of questions and points to consider various issues and clarify one's own values. He brings up some important

issues that need to be discussed more in our communities. Get this. CB (Microcosm Publishing/PO Box 14332/Portland, OR 97293; microcosmpublishing.com)

IF DEATH COMES #2

5.5x8.5 \$1.50/trade 40pgs.

This 'zine is based out of Canada and mostly follows Todi's adventures moving from one punk house to the next. There are a couple stories in here written by friends, a number of thoughts written on the backs of receipts, and Todi's tale of staying with some carnies for a night. This issue explores Todi's relationships with his friends as well as recording his travels. It gets a bit unorganized at times with the hand-written journal entries and Todi's friends' contributions mixed in, but there is an explanation at the beginning that can be referred to if needed. The layout could use a little work and be a little more visually appetizing, but this was nice to read overall. WC (Woosley Farm/6265 North St./Halifax, NS/B3L 1P4/Canada)

IN THE COLOR OF MY BLOOD

5.5x8.5 \$? 40pgs.

I'm not really one for poetry, so I don't have much to say about this. However, I've been told Katy's poems sound as if she's influenced by E.E. Cummings. I'd bet this is true, but as I said, I'm mostly clueless. I will say that both authors' sets of poems seem to be easy enough to follow and aren't too vague or abstract. The closer they come to stories, the more I can enjoy them. Get a hold of this if you like poetry. WC (Kalotto@hotmail.com or Ediemoss@gmail.com)

IMMIGRANT 'ZINE #3

8.5x11 \$? 32pgs.

This is a hardcore fanzine out of Greece, most of it is in Greek, but there are a few articles in English as well. Interviews with Zegota, Smalltown, and No Respect. There is also a cool article talking about the drug and crime problems in Laredo, on the US Mexico border, and who's doing what about it, and where the blame is being placed, and what actually needs to be done. There are also lots of 'zine, music and gig reviews as well as a Latvian scene report. Good stuff. CD (PO Box 8442/Athens, 10010/Greece; immigrantzine.com)

INCIDENTAL AFTERTHOUGHT #1

5.5x8.5 \$? 24pgs.

Incidental Afterthought is a music fanzine in the truest sense. The editor feels passionately for the punk and hardcore underground he is discovering and expresses those feelings strongly through the writings, interviews, and lists filling these pages. Interviews include Ryan Nelson on Dischord Records mailorder duties, Dave Sanders of Hiresukan, Jon Chang of Discordance Axis, and Hugh McElroy of Black Eyes. Editor Oyie also writes about live shows in the Manila area, complete discography CDs, mailordering from the US, and favorite bands and songs. SJS (incidentalafterthought@yahoo.com)

JOYBRINGER #4

5.5x8.5 \$2 68pgs.

Two threads run through this issue of *Joybringer*, people and cats who've recently died and parenting. The lives of civil right activist Anne Braden and author Octavia Butler are remembered through descriptions of their work. Also, editor Rahula offers biographies and eulogies for her two cats. The articles on parenting include a discussion of weaning as prompted by the child and then a long piece exposing the violence based parenting methods preached by some extremely conservative Christians. Rahula contrasts those writings with her preferred books on parenting and goes on to describe her hopes for the character of her own child. I suspect the info provided here is of interest to any people who spend time in contact with children. In other articles Rahula addresses the status of Assata Shakur, comments on sadness as a part of life, and finally interprets "The Cat In The Hat" with a look at its creepy and manipulative undercurrent. There also are a few pages of book reviews and an article about relief work in New Orleans accompanied by an extensive listing of grass roots organizations helping with many different aspects of community rebuilding. SJS (Rahula Janowski/4104 24th St., PMB #669/San Francisco, CA 94114)

JUNKTOWN #6

4.25x5.5 \$1/trade 52pgs.

An interesting story of animal cruelty everyone faces on a day to day basis. From hunting animals to just setting traps around the house, this story introduces all those situations and what a compassionate and understanding person would do when faced with the choices on how to handle it. A strong message delivered cleverly as a story about growing up and the alternatives life has to offer. Available for \$5 or trade. MV (Weston Wilson/1344 Kalamath St./Denver, CO 80204)

KSPC PROGRAM GUIDE Spring 2006

8.5x11 free 56pgs..

This is a full-page guide and 'zine from the independent college radio station in Claremont, California. Lots of stuff on history of the station (including a timeline), interviews with deejays and bands, top 10 lists from current deejays, articles by deejays and some ads by local businesses. If you are in the southern California area or enjoy independent radio, you would probably enjoy reading this. CB (KSPC/Pomona College/Thatcher Music Building/340 N College Ave./Claremont, CA 91711; kspc.org)

LAST HOURS #12

8.5x11 £1.50 116pgs.

Last Hours provides a look into the euro hardcore scene while surprisingly containing interviews mostly with bands from the US. This issue contains

interviews with The Gossip, Behind Enemy Lines, Zegota, Plot To Blow Up The Eiffel Tower and a few other unmentionables. It also comes with a neat stencil template on the inside cover for all you graffiti enthusiasts out there. Other than that just a typical fanzine with columns, record reviews and ads for CDs you'll never be interested in buying. All the interviews and columns were conducted very professionally and I would recommend this to anyone who doesn't already read *HeartattaCk* (h ha) MV (PO Box 382/456-458 The Strand/London/WC2R 0DZ/UK; lasthours.org.uk)

LEMONADE AND TEDDY BEARS

5.5x8.5 \$? 34pgs.

This is a split 'zine from two friends who decided to combine their writings (mainly prose and a little poetry) and put this out. Fans of this style should know that this project benefits a non-profit organization in Kentucky called the Mary Bryon Foundation, which the editors chose because they felt their mission was closely linked to what they were trying to accomplish with their 'zine. This is definitely not a typical punk 'zine and has a much smaller audience than more common styles of 'zines like fanzines and per 'zines. I applaud the editors for supporting non-profits and making their potentially overlooked project punk as fuck! PK (kalotto@hotmail.com)

LIFE'S A RAPE

8.5x11 \$2 20pgs.

A new 'zine by M. Colin Tappe from the band Crime Desire. Interviews with Hatred Surge, Life Crisis, and P.C. Death Squad. Hardcore punk reviews and pictures. Everything you'd imagine and more. Well done, and worth a read. I could do without the Gligli section, but what do I know? Overall, though, it's a rad hardcore punk fanzine. Exactly what you'd expect, but done right. Send \$2ppd US/\$4ppd overseas for this 8.5"x11" 'zine. MP (Colin Tappe/PO Box 278/Calsbad, CA 92018)

LOSERDOM #14

6x8.5 £2.50 60pgs.

The bulk of this issue contains a diary of a bike trip that the editor and a few friends took. The matter of fact writing painted a realistic portrait of what biking around Ireland for several weeks must be like. Also included are cool bike related drawings, an interview with the editor of *A New Clear Threat* (one of the first fanzines from Ireland in the early '80s), an interview with Ciaran O'Reilly (a peace activist), a book review, a bike comic and 'zine reviews. I love the enthusiasm the editor has for 'zines, which seems to be prevalent in the UK. That energy is refreshing and can be clearly seen and felt by reading this 'zine. Good job. PK (Anto/9 Barron Pl./Drumcondra/Dublin 9/Ireland)

LOST PROPERTY #2

5.5x8.5 1 Euro 28pgs.

This is a travel 'zine out of the UK. It's full of various stories about vacations and travel adventures. Lots of accounts of exploring England as well as one about a trip to Tokyo. This also has some tips on free things to do while traveling. This has some good stories and is cute, but I couldn't really get into it. Maybe if I make a trip across the pond someday I could relate a little better. WC (Hannah/PO Box 1398/Southampton, Hampshire/ SO16 9WX/England)

MAJOR MALFUNCTION 'ZINE #4

6x8.5 \$? 24pgs.

This fanzine is from the Philippines and is heavily contribution based. Included in this issue is a scene report from Muenster, a contribution by Take Offense, info on No More Fear, brief interviews with Play, XLooking ForwardX, and Countdown, as well as record and 'zine reviews. There's also a small rant about comics and some drawings included. The layout is cut and paste. This 'zine has potential, especially if the content is expanded and more focused. The editor should make better decisions on which content to include in future issues. PK (Walid "Lead" Ma'arouf/11 St. Martin St./Rosalia Village 2/Randang Sora, Quezon City/1116 Philippines)

MISHAP #20

5.5x8.5 \$4 76pgs.

I enjoyed this one for sure. Opinions, interviews, politics, personal stories, this is a well rounded easy reading 'zine. Read about the short stories of Bruce Holland Rogers, DIY labels Prank and Hungry Ghosts, and Communicaos Media. I thought the Mani Shimada Fund was badass, too. Mani Shimada was a wild spirited, metal loving youth who passed away from bacterial meningitis at age 16. The Mani Shimada Fund was started shortly after his death by friends and family, the mission of which is to carry on Mani's wild and free spirit, and open the golden heart within every teen, giving underprivileged kids community and support. They do this through an alternative school that Mani attended and is currently helping lots of kids, and through Mani-Fest, a collaboration of the efforts of students, teachers, musicians, parents and volunteers to make a fest in celebration of diversity, compassion and living in the moment. Mani-fest 1 was "a celebration and reflection on life death and transformation." Where the meaning and depth of life was openly expressed feelings of loss, and looking deeply at death and its way of transformation. Part 2 was the kickass Mani-fest concert, in celebration of Mani's love of music and life. This years theme is "lotus grows in a pit" based on the Buddhist idea that a beautiful flower grows in a muddy place. The spirit of Mani-fest is to recognize and embrace the inherent goodness in every person, regardless of appearances. Also in this issue are travel stories, and some fiction. A dang good read. CD (Ryan/PO Box 5841/Eugene, OR 97405)

MODERN ARIZONA #8.5

4.25x5.5 \$1 32pgs.

This pocket sized per 'zine was a pretty good read. The author's upbeat positive tone makes some of the dryer content easier to read. My favorite

stuff was of course the shit video, which could have been the entire focus of this issue and I wouldn't have complained. In addition to the handful of short stories interspersed between the cut and paste layout, there are a couple of 'zine reviews. The author traded his time to make this issue for time that would have been spent on the shitty website that is myspace. How cool is that? PK (Joe Unseen/PO Box 494/Brewster, NY 10509)

THE MOON CONSPIRACY #3 5.5x8.5 \$2/trade 56pgs. The focus of this Canadian fanzine is on the international grind/thrash/fastcore scene. There's a diary of last summer's Take One For The Team/The Maloney Crew Canadian tour, a small Brew It Yourself guide, a story about the editor hurting his knee at a show and his rehabilitation, some record reviews, ads, and interviews. The bulk of this issue is on the interviews (good): Straight Edge Kegger, RFL records, Brutal Death, and Wasteoid; but besides the Wasteoid interview, the content of the remaining interviews was dry and basic (bad). More preparation would circumvent those potentially boring interviews. The layout is cut and paste sloppy punk style, which works, except for the "Have At It" section. That should have been edited out, since it was obviously thrown together and impossible to follow. It's obvious the editor has a passion for this music; he just needs to spend more time preparing the interviews and laying out/editing the content. PK (1675 Hunter's Run Dr./Ottawa, Ontario/K1C 6Z6/Canada)

MORGENMUFFEL #14 5.5x8.5 \$3 28pgs. A 'zine done mostly in comic style from the UK. A good mix of personal and political content, but as is the case with any 'zine done by a single person, the politics generally become the personal. Very well put together, very aesthetically pleasing, and an all-around worthy read. 8.5"x5.5" format, for people who care about such things. I'm glad Lisa made me take this for review. For your own copy, send \$3 US or overseas/2 from Europe to them. MP (Isy/PO Box 74/Brighton/BN1 4ZQ/UK)

MOVE YOUR ASS #12 8.5x11 \$? 48pgs. This fanzine is from the Czech Republic and written entirely in Czech. Since I don't know a single word of Czech, I wasn't able to read it. Flipping through, it looks like a quality fanzine with columns, interviews, record reviews and ads. The interviews are with Zavraty, Sun Has Gone, Born/Dead, The Unseen, Through The Mist Of Tears, John Ball, The Exploited, Time Of My Life, Robert Vecék, and Malignant Tumour. For a 'zine this size, it should definitely be bound, but otherwise keep up the good work. PK (Jon Kovar/PO Box 18/463 31 Chrástava/Czech Republic)

MR. WALLOW #2 8.5x11 \$? 9pgs. This comic addresses a handful of subject matters (new years resolutions, reality TV, education, and Dubya, himself) in a wry, sarcastic tone. I laughed out loud once, but otherwise this wasn't as humorous as it could have been. The artwork is fine, albeit redundant. This could have been bound in a more aesthetically effective manner than stapling nine one-sided pages together like a grade school homework assignment. PK (Kenneth Shaw #K-58396/A10129L/NKP/PO Box 5000/Delano, CA 93216-5000)

MY FIRST PUNK ROCK ACTIVITY BOOK 5.5x8.5 1 personal letter 8pgs. Exactly what it says it is. This has a bunch of drawings to be colored, some mazes, and a "Which pig is your friend?" search. Hint: that cop does not look friendly! This is fun: get one for your kid or someone else's. WC (Woosley Farm/6265 North Street/Halifax, NS/ B3L 1P4/Canada)

NO CAGE IS BIG ENOUGH #2 w/CD 5x8 \$7 38pgs. This is an awesome little Norwegian 'zine filled with interviews, scene reports from all around Europe, and personal narratives from various people in Norway and its surrounding areas. It also comes with a compilation CD chock full of good Euro hardcore/screamo/posi. I personally enjoyed the contrasting views on women in hardcore and the scene reports, but the 'zine as a whole is pretty awesome. CJ (Christin Materi Andersen/Storgata 37A/082 Oslo/Norway)

NO QUARTER 7x8.5 \$3 44pgs. This 'zine relates current day anarchists and rebels to pirates of the 17th and 18th centuries, while including great illustrations from the time and also with interviews with current day rebels and anarchists. The 'zine has 2 interviews, the first with Ramsey (of AK Press) and Bruno (the founder of Nabat books) and the second with Emily Pohl-Weary (a writer of stories and comics inspired by rebel pirates). Both interviews are entertaining to read. My favorite part of the 'zine includes a photocopied pamphlet of the history of the life of Captain Mission (titled "A True Historie & Account Of The Pyrate Captain Mission, His Crew & Their Colony Of Liberatia... Retold By Larry Law"). He was a pirate who supposedly set up a colony called Liberatia, which was the first anarchist-like colony in pirate times. The story of his life is quite interesting and really enjoyable. The rest of the 'zine contains in-depth reviews of books the author has read, so in-depth that some are the equivalent of a book report. The interviews are interesting, and the book reviews are good, but the main enjoyment I got from this 'zine was the pamphlet. It's really a good read about the first, and possibly only, radical pirates of the 18th century, and that alone makes this 'zine worth reading. Though one might argue that you could just get the pamphlet and scrap the 'zine, but I like the 'zine for what it is, and it does offer some content worth reading, as well as some great artwork from the old days of "Arr matey! Swab the poop-deck," and what not. I dig this 'zine a lot! DJ (captainmissionismycopilot@hotmail.com)

OH NO! THE ROBOT #7 5.5x8.5 \$2 36pgs. This issue is all about a few days where this dude gets wrecked in several ways, cars, bikes, drugs and weirdos all make for an interesting little slice of life here. CD (Chris Morin/829 Main St./Saskatoon, SK/S7H 0K2/Canada)

OLD WEIRD AMERICA #1: Postcards From A Ghost Town 5.5x8.5 \$3 36pgs. This is a personal 'zine written by Rose White about Detroit and its uncanny resemblance to the "old weird America" written about in folk songs and seen in films. It documents the many things that make Detroit what it is: rampant vigilante justice, a growing lower class, dilapidated mansions, and a large group of people working to survive. One thing I really liked about this 'zine were the juxtapositions between the living and the dead. It was very interesting to me to read a story or a memory of a person, only to read about the way in which they had died later on. I really enjoyed this 'zine, and the autobiographical nature of everything. Good stuff. CJ (Rose White/619 5th St./Pwosso, MI 48867)

ONG ONG #2 + CD 7x8.5 \$? 32pgs. This is a pretty sweet little art/cultural 'zine. Articles on traveling in Europe and the weird and wonderful cinematic world of Dusan Makejev; a subversive filmmaker born in Belgrade in 1932. There is also a write up about the Wayward Café in Seattle, a volunteer run collective vegan café. If you're into beer, you'll surely enjoy part 2 of the fine E. European beers guide. Articles about public art, and Native New Zealand music by Roy Montgomery, plus reviews, art and a CD from Dragon's Eye recordings, mostly all ambient noise type electronic music. All together a good read. CD (734 10th Ave. E/Seattle, WA 98102; ongonpress.com)

PARANOIZE #20 8.5x11 \$1 32pgs. Out of New Orleans comes this very short and frank fanzine. Included are interviews with Flesh Parade, Skinkrawl, Rat In A Bucket, and Face First. This also includes music reviews, a short New Orleans scene report, and some dude's "punk rock epitaph." WC (PO Box 15554/New Orleans, LA 70175)

PARANOIZE #21 8.5x11 \$1 32pgs. The post-Katrina issue of this New Orleans based 'zine. Most of the articles are about people and places connected to the local underground music scene that perished in the hurricane. There are also music reviews, and interviews with Spickle, Hooves, Sufferstream, and Wilderken. MA (PO Box 15554/New Orleans, LA 70175)

THE POSITIVE VEGAN #4 5.5x8.5 \$3 32pgs. This cooking 'zine does a great job of providing a good balance of options. Usually, with a few exceptions, punk based vegan cookbooks/'zines are dessert heavy. Which is all fine and dandy, but who the hell wants to eat chocolate cake everyday??? Not I!! So, here we have recipes for tofu burgers, beets, asparagus, etc. Then there are drinks, breakfast, and of course desserts. And there's a handy conversion chart at the front. Awesome. MA (Bridget Mac/PO Box 3220/Redfern, NSW 2016/Australia)

PROUD DISGRACE FANZINE #2 8.5x11 \$2.50 38pgs. The more interesting aspects of this 'zine are the short stories at the back. One about heroin and giving someone a blowjob on stage. Whoa!! Who's not going to want to read that? There's also an interview with the Street Brats, some reviews, opinions, clippings of the Dead Boys, MC5, Jello Biafra, etc. MA (Blueboy Productions c/o Jimmy Reject/4 Fox Run #1/Marshfield, MA 02050)

PROUD DISGRACE FANZINE #4 8.5x11 \$2 20pgs. In this issue editor Jimmy Reject tells of the early days of his punk rock awakenings. He describes a lost weekend on the streets of New York City in pursuit of The Radiats. He also details the role the Pagan's music has in his life's history. There are reviews written as stories for several CDs and DVDs. Jimmy waxed nostalgic over The Sex Pistols' *Fifth And The Fury* DVD ending up with a decent analysis of the film. The last pages of this issue are a history of the Dimstore Haloes, a band in which Jimmy played drums. He lays out in detail the ups and considerable downs confronted and survived by the many and varied members of the band. SJS (Blueboy Productions c/o Jimmy Reject/4 Fox Run #1/Marshfield, MA 02050)

THE PUNK ROCK AND NOOTCH #1 5.5x8.5 \$? 28pgs. This is a 'zine made up of stories about the people who stay at their house, and the things they do while they are there. Entertaining, and made me want to do one about the things that go on in my house! CD (Sam Wight/2387-1 Agricola St./Halifax, NS/ B3K 4B8/Canada)

SCENERY IS FREE 5.5x8 \$2 52pgs. A rather long 'zine and I'm still not entirely sure of its origin, it only includes distribution info. It mostly is made up of the authors' stories of his travels across Europe. It's written in very rough English, just well enough to be understood. If you can get past that and the other grammar problems, it really is a good 'zine. There's so much zest for life in this and that's inspiring. I just wish it wasn't such a headache to try to read. WC (Kis Propamedia/28-01-15 Pangsapuri DBKL/Gombak Fasa 2/53100 Kuala Lumpur/Malaysia)

SMASHED IMAGES #2 8.5x11 \$2 20pgs. Punk rock and politics rolled into a 'zine from Holland. This has some in-

depth interviews with Antillectual, The Oppressed, Point Of No Return, and some others. There's also some music reviews and an interview with a nationalist left-wing collective in Holland. *Smashed Images* seems like a slight step up from your average American fanzine. WC (Paul/PO Box 1184/6501 BD Nijmegen/Holland; smashedimages.net)

SORRY TREES #3 8.5x11 \$1 20pgs. No frills here. Zero design and stapled in the upper left corner. Interviews are with The Spark, Kill Your Idols, and Rob of Roburritos. There are also some reviews and opinions. MA (13329 Winterstown Rd./Felton, PA 17322)

SOUTH COAST VEGAN COOKING 'ZINE #2 5.5x8.5 \$? 16pgs. This is a vegan cooking 'zine with a variety of tasty cooking ideas. It includes recipes for banana pancakes, chocolate cake, stir-fry, and potato/leek soup. A lot of these recipes seem to favor leeks, which I think is cool. They are tasty and fun to cook with. My girlfriend and I made the stir-fry and it was awesome. Really tasty and really spicy. That one chili pepper goes a long way! All the recipes have clear instructions and there's even a list in the beginning of animal derivatives vegans should look out for. You don't have to be vegan to enjoy this food; I'd definitely recommend this to someone. I can't wait to try the other recipes! WC (Hannah/PO Box 1398/Southampton/S016 9WX/UK)

SOUTH COAST VEGAN COOKING ZINE #3 5.5x8.5 \$? 20pgs. First off, I'm not vegan. That may or may not matter to any of you people who are reading this review. Full disclosure, you know. That said, I like this 'zine. A great "complete" mixture of recipes that doesn't lean too heavily on any one type of dish. There are salads, main courses, and deserts. A good "nutrient" section at the beginning of the 'zine describes various nutrients, what they do for you, and how you can get them. Not too easy and not too difficult, keeping it realistic. Nicely compiled, as well. MP (Hannah/PO Box 1398/Southampton, Hampshire/S016 9WX/England)

SOUTH OF HERE 5.5x8.5 \$3 22pgs. My favorite 'zine of this, the final issue of HaC. Cut and paste typewritten text and imagery that works together to create a distinct, alienated feel. I suppose the "theme" of the 'zine is unclear except in its own narrative. Every page is separate, yet works together to create a flowing whole. I feel as though any further attempt at describing or analyzing the 'zine would do it a great disservice. Ultimately, though, it's the best 'zine of the bunch and should be ordered immediately. Especially for the inexpensive price of \$3ppd for this twine-bound 'zine. I understand that there will be a mailing address change near the time this issue of HaC will be published, so the best bet is to send an e-mail. MP (Roderick McClain/912 Dewey/Ann Arbor, MI 48104; mouth.of.here@gmail.com)

THE STUDENT INSURGENT #17.3 news free 20pgs. This newspaper is based out of Eugene and is affiliated with the University of Oregon. They "provide a forum for those working towards a society free from oppression based on class, gender, sexual orientation, ethnicity, race, species, and free from the threat of ecological collapse". I've reviewed *The Student Insurgent* before and this is another quality issue. Included this time around: a piece on Henry Rollins, news updates on Bush, Senator Wyden (Oregon), the ELF, logging, fur farming, the war on terror, international activity, as well as articles on Albert Hofmann (invented LSD), Burning Man 2005. Also included are political commentary, book reviews, movie reviews, show reviews, DIY herbal remedies, comics and more. There's something in here for everyone. Great job. PK (Suite 1, 1228 Univ. Of OR/Erbe Memorial Union/Eugene, OR 97403)

TAZEWELL'S FAVORITE ECCENTRIC #2 4.25x5.5 \$1/trade 24pgs. A nice little 'zine, written by a woman named Sarah that compiles one woman's thoughts about love, death, queer ideas, Bill Cosby, and more. It's a personal 'zine, so it's kind of a tricky thing to judge as it is, but I did enjoy reading the little snippets from her life and her ideas. People who love to trade personal 'zines, letters or mixtapes to far away friends would probably like this. CJ (Sarah Rose/PO Box 816/Tazewell, VA 24630)

TODAY & TOMORROW #1 4.25x5.5 \$2 52pgs. This is a personal 'zine out of Wisconsin by a college student. There are short comics, short stories on the human experience—friendship, love, punk bands and food (a good Pad Thai recipe). There's even a drawing of my friend's band—that was funny to see. A lot of writing on feelings and personal diary-style entries. There is also an "open letter to black blocs around the world," which tends to romanticize them a bit. It's very much a first issue, and could use some work, but I imagine later issues will improve as Jonathan is a good writer with lots of ideas and potential to have a popular 'zine. CB (Jonathan S/2701 University Ave. #2-413/Madison, WI 53705)

TONES & NOTES #4 5.5x8.5 \$1 16pgs. Yikes, this is a rough one for me. This entire 'zine is about the reading and writing of music. I am almost completely illiterate in his subject, as I'm only familiar with the listening portion. This 'zine seems to contain a variety of lessons for various songs and chords, as well as notating, arrangement, and some music history. This might be terribly interesting to an actual musician, but it's like another language to me. WC (Light Living Library/PO Box 190-TN/Philomath, OR 97370)

TOTAL RESCTRUCTION #1 8.5x11 \$2 10pgs.

This is a vegan straight edge 'zine that goes beyond cool bands, big x's, mosherific music, and moral superiority. This is sxe vegan against the ruling social order, motherfuckers! This 'zine is all about moving beyond the traditional modes of "scene" activism, and getting out and making a real difference through direct action and collective struggle. Useful information about the crackdown on activists in the US\$ by the authorities, info about the apparent "suicide" of Earth liberation prisoner Bill Rodgers, lots of action reports and prisoner support info, and an open letter to Mercy For Animals, a animal rights organization that cooperates with police. There is also a letter from CrimethInc, talking about how one of their recent convergences had been infiltrated by FBI paid informants, and how a lot of kids affiliated with the group are remaining sloppy and care free about their actions. So peeps best wise up, cuz this shit is not a game, and all of our lives are at stake. Also really interesting is the article entitled "extremism and liberation...or moderation and rights" in which the author debates exactly what people are asking for with animal rights, and true liberation comes from destruction of the oppressor, not asking for bigger cages or longer chains. Also cool is the part where he the point is made that if you think being vegan edge in it self is revolutionary, you gotta wake up, cuz no lifestyle within our present mode of living can be revolutionary. Awesome first issue, packed full of critical thinking. They are looking for contributions, so if you want contribute to this 'zine and its anti political and revolutionary content that goes beyond the cliché of moralistic and reformist vxse milieu, you should drop a line. Check it out! CD (Liberation Projects/888 E High St. #115/Lexington, KY 40502)

TRIXINE SKATE #21 8.5x11 free 56pgs.

Pretty sure this is normally a fanzine as it has extensive show reviews, columns, and stories, but it also focuses on skating a lot. I think that's cool because it's rated underneath skateboarding these days and not many people seem to be into rollerblading anymore. I should hook my breakdancing cousin up with this and get him back into it. There also a few pages of record reviews. Skaters, get into this! WC (Casey Grabowski/ 219 East Court/Wilmington, DE 19810)

TRUST #114 8.5x11 E 2,50 68pgs.

A "professional" feeling 'zine from Bremen, Germany. Unfortunately, I don't read German. There's a UPC label on the front of the 'zine and I don't think it would look out of place on the magazine rack at, say, a Borders or Barnes & Noble. Very nice pictures throughout the 'zine, which at least appears mostly music related. Interviews with Ani DiFranco, Just Went Black, and some others. I wish I could read it, as there are some interesting looking pieces. There are some more corporate looking advertisements as far as punk is concerned. Good for a German reader, I suppose. MP (Dolf Hermannstädter/Postfach 11 07 62/28087 Bremen/Germany; trust-zine.de)

TRYING #3 5.5x8.5 \$? 64pgs.

This is Dominic's personal 'zine and it is written very much like a journal. Dominic's writing is moving, paints enchanting imagery, and expresses a great deal of thought and passion. *Trying* documents his move from New Paltz to Portland and gives a detailed account of his trip, his feelings on and during moving, as well as many more of his thoughts. I really enjoyed reading this. Dominic is a very good story teller and makes this 'zine something I can relate to, if even for small bits of time. It's well-written in a way that draws you in, knowing this to be good heartfelt writing without any sort of pretentiousness. I like honest 'zines from down-to-earth real people. Great read! WC (dominic@bust.com)

UNAPOLOGETIC CHOICE #1 5.5x8.5 \$? 60pgs

Journal on abortion rights from a person who would know better than anyone, a woman. *Unapologetic Choice* introduces a collection of art, passages, poetry and even ads used on television for projectchoice.org. It was hard to take in all of this information considering the mass volume but also I realize I didn't know a whole lot about it to begin with. But now that I am, I have even more reason to support a woman's right to choose. No thanks. MV (Emelda Ortiz/PO Box 08428/Chicago, IL 60608)

UNBRIDLED #4 5.5x8.5 \$? 40pgs

The bulk of this Belgian fanzine centers on interviews with Vuur (from the Netherlands) and Avulsion (from Buffalo). Both bands are relatively political and the interviews were pretty good, particularly the Vuur interview. The remaining content consists of record/zine reviews and several one page rants about diverse subjects ranging from rubber bullets at police use during protests, to how politicians use certain tactics to assure they are expressing their beliefs effectively, and other commentary about various subjects. Good. PK (Tim/Weg Naar As 135/3660 opglabbeek/Belgium)

UNDERPAINTING 4.25x5.5 \$1 12pgs.

Underpainting is an illustrated story about a series of ironic and coincidental events throughout history. That might not seem so entertaining at first, but when all of these events involve a bizarre pair of polka dotted oxers, things get whimsical. For those of you out there whose perusals necessitate the tinnings of laughter. A look on the brighter side. CF Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

UNFURNISHED ROOMS (TO DIE IN)

his 'zine is a mix of poetry and a few rambling short stories. The content wholly negative, and completely redundant. How many times can you

write the same poem with a slight variation? Twenty-one times, for all the unfortunate readers who stumble upon this “book.” All the poems are about a woman who broke up with him. Can you say, “Get over it!” The rest of the content boils down to: “my life sucks, my job sucks, death is imminent, etc.” The author is more than aware of everything I just wrote about his ‘zine (he spent plenty of time commenting on previous bad reviews), yet this still exists. Somewhat puzzling, but like the entirety of this “sick-sad” ‘zine, it is also completely forgettable. PK (Stickfigure; stickfiguredistro.com)

VOICE OF A GENERATION #1 + 7" 8.5x11 \$? 28pgs.

A European Straight Edge Hardcore 'zine brought to you by the folks from Crucial Response Records. Exactly what you'd expect from folks who miss the glory days of Sportsweek, Mainstrike, and Eyeball. Interviews with The Defense and Birds Of A Feather (this also includes a limited Birds Of A Feather 7"). A very European "youth crew" feel, but they don't neglect the US with some nice Cro-Mags pictures and an "Orange County Hardcore" photo spread. It doesn't take much of an imagination to guess what the Birds Of A Feather 7" that's included with this 'zine sounds like. I like it. Listening to the 7" while reading the 'zine put me into some strange world where everything I think is wrong is actually right. Good vibe. Recommended for youth crew fans everywhere. MP (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

THE WARRIOR WIND #1 8.5x11 stamps 8pgs.

The focus of this first issue revolves around prison support for environmental activists. There's the usual bashing on activists who have turned their backs and taken part in "snitchery", as well as general updates on various raids, trials, arrests, and grand juries, etc. The content is basic and doesn't offer anything new, which is fine for a first issue. The clean layout makes everything easy to read; despite being stapled together like a grade school homework assignment...at least the pages were double sided. PK (Liberation Projects/888 E High St. #115/Lexington, KY 40502)

WHAT THEY GOT AN AMBULANCE FOR? THE DAMN MAN DEAD. cassette 'zine

This cassette is an audio 'zine; a compilation of field recordings by the wacky and wonderful Walker Mettling. I first met Walker in the mid-nineties. He and Adam were making homemade patches in the oven of the Pickle Patch before a show. At 1996 Goleta Fest he wandered around with a punk-sticker-riddled, oversized water jug, making noise and eventually leading a parade of punks through the streets in honor of Roger (I think that was his name)—a dude they just met on the street. When Walker would do mailorders from Ebullition, he used to write his name in runes. I used to have a photo of a mural about the environmental apocalypse of corporate power and he Adam (again) did on their high school wall. He gave me a bag of figs at my wedding, and then danced like a maniac the rest of the night. When I last saw him, he had compiled a semi-fictional story and music set that he performed in the living room of the Pink Mailbox. I was pregnant at the time and remember thinking, "This is the kind of influence I want around my kid. This is why I am still stoked on punks as people." Walker traveled a lot, met a lot of people and collected their stories. Why am I talking about him so much? Because I think a lot about what this project means is imbedded in the kind of person he is. In a way, he is a cultural anthropologist. He always enjoys life and takes it for what inspiration it can give. I had heard through the grapevine that Walker was in New Orleans after the hurricane, helping people out and trying to get involved at that crazy time. This audio 'zine is a collection of noises from that city that he recorded in late 2005; interspersed only by his quick narration of what was coming next. Much of it is city noise and talking to people on the street, but there are a few musical interludes of punk shows and street jazz. There are also a couple recordings of people talking about what is going on in New Orleans at the time, including a speech by Alfred Lucet and some witness accounts of a police shooting, that speak volumes about the challenges facing that city. Walker is great at letting things speak for themselves but still leading you towards the bigger picture. He has a great soul and is a real person, and so I appreciate this little tape a lot. It is interesting slice of what was happening and what the feelings of that place and time were. It is highly charged political and cultural commentary. LO (\$3 to Walker Mettling/885B Lake Herman Rd./Vallejo, CA 94591)

WHERE IS MY SOUP? #1 5.5x8.5 \$1/trade 28pgs.

This is a short comic 'zine with a faulty and confusing... storyline? I don't even know if there was a moral or a plot. It's about some guy who has a shitty job, gets sucked into his television, goes to the zoo & the reptile exhibit is closed and stabs himself in the eye after the bleach suggests it. I don't really understand the point, but maybe it's just me. CB (Al/258 Five Fingers Way/Columbia, MO 2045)

THE YELLOW RAKE #2 Vol. 2 8.5x11 \$3 32pgs.

A lot of the material reads like a collection of creative writing class submissions. Overwriting, weak attempts at humor, forced cleverness, etc. This installment has a bogus interview with Bill O'Reilly, the hipster goes to Mexico, the American Dream, etc. There are also reviews, and a real interview with The Constellations. MA (Brian Polk/PO Box 181024/Denver, CO 80218)

YOU IDIOT #4 5.5x8.5 \$2 28pgs.

The fourth installment of this 'zine exposes the "Secret Side Of Satan," and explains how even the most rudimentarily Christian things (My Little Pony Dolls, Christian rock, and even gospel music) are absolutely, unfuckingeniably UNGODLY. I personally loved this 'zine, and its way of reaffirming the ridiculous nature of extreme organized religion/Christianity, but you might be offended if you believe in all the bullshit that your local neo-conservative church tells you. Chances are that if you appreciate the ridiculous nature of people, you will still like this 'zine regardless of religious affiliation, race, Harry Potter collection, or secret love of DC Talk. CJ (Nate Gangelhoff/PO Box 8995/Minneapolis, MN 55408; pickyyoupoison.net)

LOST PROPERTY/FACIAL DISOBEDIENCE #4

5.5x8.5 \$5 40pgs.

Facial Disobedience is a collection of stories on drinking, playing in a band, folklore, and more. The writing is really good. It moves fast, and reads close to how people talk. Sort of loose, but with substance. *Lost Property* is the editor's journal of living and working in New Zealand and Australia for a year. Reading this only increased my desire to go to Australia for a year as well. MA (Hannah/PO Box 1398/Southampton, Hampshire/SO16 9WX/England)

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INDESTRUCTIBLE by Cristy C. Road 5.5x8.5 \$6 96pgs.

This is a short novel from Green'zine's Crispy Road (also from Heartattack #49). This has fifteen chapters about growing up in Florida as a Cuban queer woman. There are lots of great drawings to go along with the story, most of Crispy and her friends making trouble. Topics include, but are not limited to: drugs, 90s punk bands, the healing power of the 2-minute song, masturbation, queerness and homophobia, writing a 'zine, rumors about the author and the death of a friend. The writing is fun and easy to get, but it also makes you think about your own experiences. If you are into personal 'zines or have read Green'zine I'd recommend picking this up—it's a good read. CB (Microcosm Publishing/PO Box 14332/Portland, OR 97293; microcosmpublishing.com)

LOCKPICK PORNOGRAPHY by Joey Comeau

This is a smart, well written novella about a young gay man who over the course of a few days, runs around with his friends attempting to do something more than just criticize gender roles, homophobia, and straight norms. It doesn't take long for him to develop a plan involving cartoon character masks, a self published transgender themed children's book, and a couple of elementary schools waiting to have their doors pick locked. The author does a great job of including dark humor in a contemporary style of fiction that develops characters that queers (especially those who are transgender), punx, and outsiders can relate to. The best thing I got to read for review. Highly recommended. PK (Loose Teeth; looseteeth.ca)

NOTES ON JOHNNY NIHIL

Jimmy Reject 6x7 \$7 228pgs.

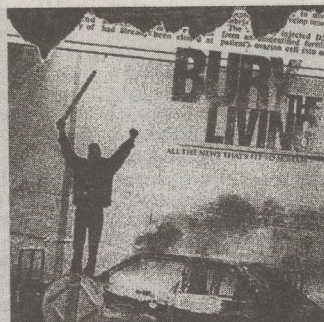
Last time I reviewed this guy's 'zine, and I really dug it. This time I read this book and wasn't disappointed. This is the story of a young high school girl first discovering punk. The writing is honest, and some of it is ugly, and depressing, but that's life, right? This is the story about Tracy, ambitious to write, looking for some thing more than the meager life offered by high school suburbia. She meets the two punks at her school and immediately starts getting obsessed with punk, going to clubs and shows, getting stoned and drunk and buying records. At one of the clubs, she meets Johnny Nihil, the heroin addicted guitar hero persona, kicked out of his band before their major label debut. And of course she falls in love with him despite her pal's warnings about this guy, and gets into a relationship with him. Then her parents find out that she gave up the V to this dude while high on heroin (she drank Johnny's spiked drink accidentally, but it seems a little weird cuz I thought you had to either slam, snort or smoke heroin) and put her in this looney bin for fucked up kids. I won't spoil the end for you, but if you into punk, teenage lust and angst filled prose, you'll probably enjoy this book. I did, I read it in about three sittings. CD (Blueboy Productions)/4 Fox Run #1/Marshfield, MA 2050 or Dark Teen Romance; lulu.com/

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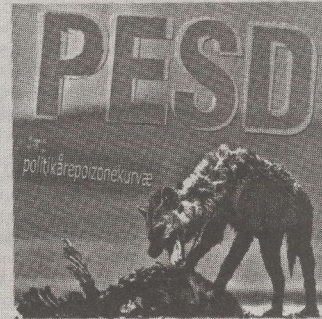
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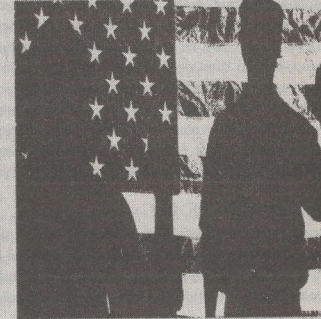
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Cheers to Lisa, Kent, and the rest of HaC, for the many years of great reading!
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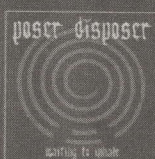


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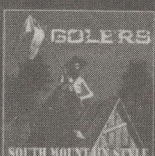
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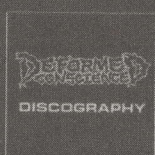
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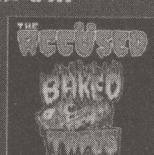
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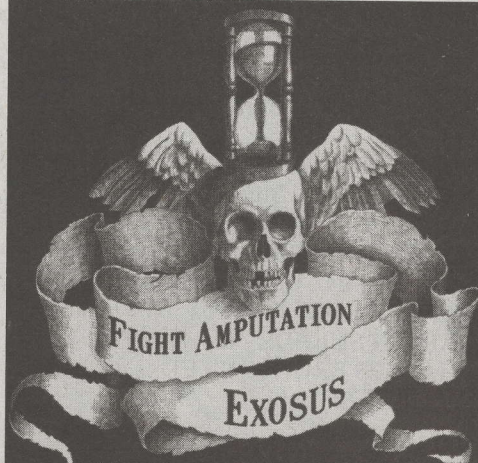
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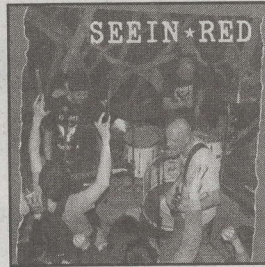
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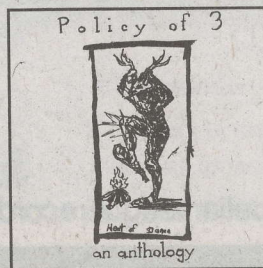
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 YAPHET KOTTO - We Bury Our Dead Alive LP

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This LP features 22 new protest songs from this extremely relevant band. Angry, political, and pissed off... Seein' Red offers a wall of hardcore noise. Powerful music with a powerful message. First press on red vinyl.



California Residents must add 7.75% for sales tax (multiply by 1.0775) (ie \$10 = 10 x 1.0775 = \$10.78)

CROW - Bloody Tear LP
 CUT THE SHIT - Harmed & Dangerous LP
 DANSE MACABRE - Synkopenleben... CD
 DIRECT CONTROL - You're Controlled LP
 DYSTOPIA - Human = Garbage LP
 DYSTOPIA - Human = Garbage CD
 DYSTOPIA - The Aftermath CD
 FUCKED UP - Litany 7"
 FUNERAL DINER/NEXUS 6 - split LP
 GORILLA ANGREG - discography CD
 HIRAX - Not Dead Yet CD
 HIRAX - The New Age of Terror CD
 INSECT WARFARE - Endless Execution CD
 INSECT WARFARE - Endless Execution 7"
 IRON LUNG/SHANK - split CD
 JELLYROLL ROCKHEADS - Wake Up LP
 LEBENDEN TOTEN - State Laughter CD
 LIMP WRIST - Want Us Dead 7"
 LOOK BACK AND LAUGH - By the Pound CD
 LOOK BACK AND LAUGH - 1st CD
 NAUSEA - Punk Terrorist Anthology #1 CD
 NAUSEA - Punk Terrorist Anthology #2 CD
 NO HOPE FOR THE KIDS - LP
 OBSERVERS - Lead Pill 7"
 ORCHID - Totality CD
 PISSED JEANS - Shallow LP
 RAJOITUS - Hat Morker Amfetamin CD
 REGULATIONS - LP
 REGULATIONS - CD
 REGULATIONS - Electric Guitar LP
 REGULATIONS - Electric Guitar CD
 SIGNAL LOST - You'll Never Get Us... 7"
 SINALOA - Footprints on Floorboards LP
 SINALOA - Footprints on Floorboards CD
 SLIGHT SLAPPERS - Ashita Hi Wa... LP
 TINY HAWKS - People Without End LP
 TINY HAWKS - People Without End CD
 TOXIC HOLOCAUST - Hell On Earth CD
 TRAGEDY - Nerve Damage LP
 TRAGEDY - Nerve Damage CD
 VIOLENT MINDS - Violent Minds CD
 WOW, OWLS! - Pick Your Patterns LP
 WOW, OWLS!/THE SETUP - split 7"

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...some other stuff we distribute...

AxRxMx/FINAL DRAFT - 7"
 BAYONETTES - Stuck In A Rut 7"
 B.U.S.H./DICK CHENEY - split 7"
 BREAKFAST - 3rd & Army LP
 BULLETS IN - Conceive LP
 CANCER KIDS - The Possible Dream LP
 CAREER SUICIDE - Invisible Eyes LP
 CHARLES BRONSON - CDx2 discography
 CHARM - Shikami 7"

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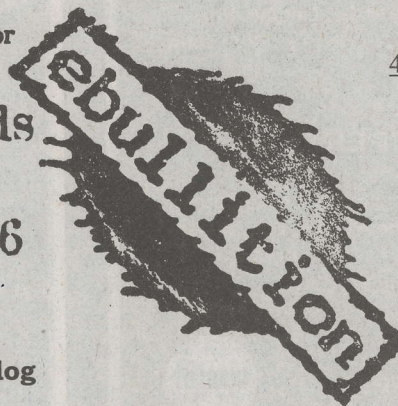
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G = \$7.00	G = \$8.50	G = \$9.50	G = \$10.50
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